

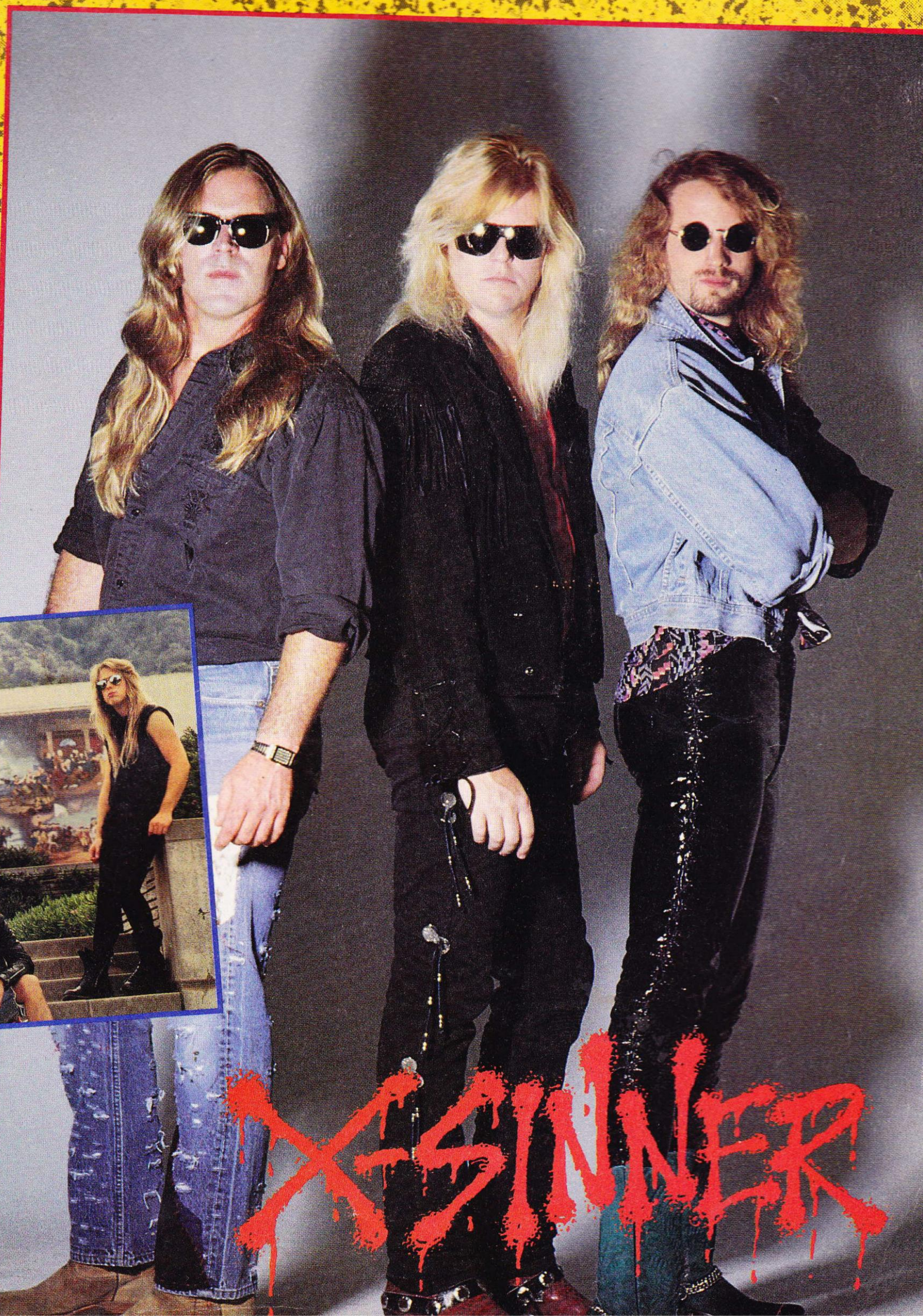
ISSUE #31

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Special thanks this issue to: Quebecor Printing, Russell Smith, Marianne Fry, Carolyn Vandiver, Steven White, Terry Williams, and Larry Brown.

There are a few Back Issues of HM available. They are: #18 (Illinois Noize--only 4 left); #19 (Shout); #20 (Sacred Warrior); #22 (Bloodgood); #23 (Vengeance); #24 (Holy Soldier); #25 (Whitecross); #26 (Magdallan); #27 (Deliverance); #28 (Believer); and #30 (One Bad Pig). All others are sold out. Each copy is \$2.95 (Foreign orders add \$3 Air Mail postage).

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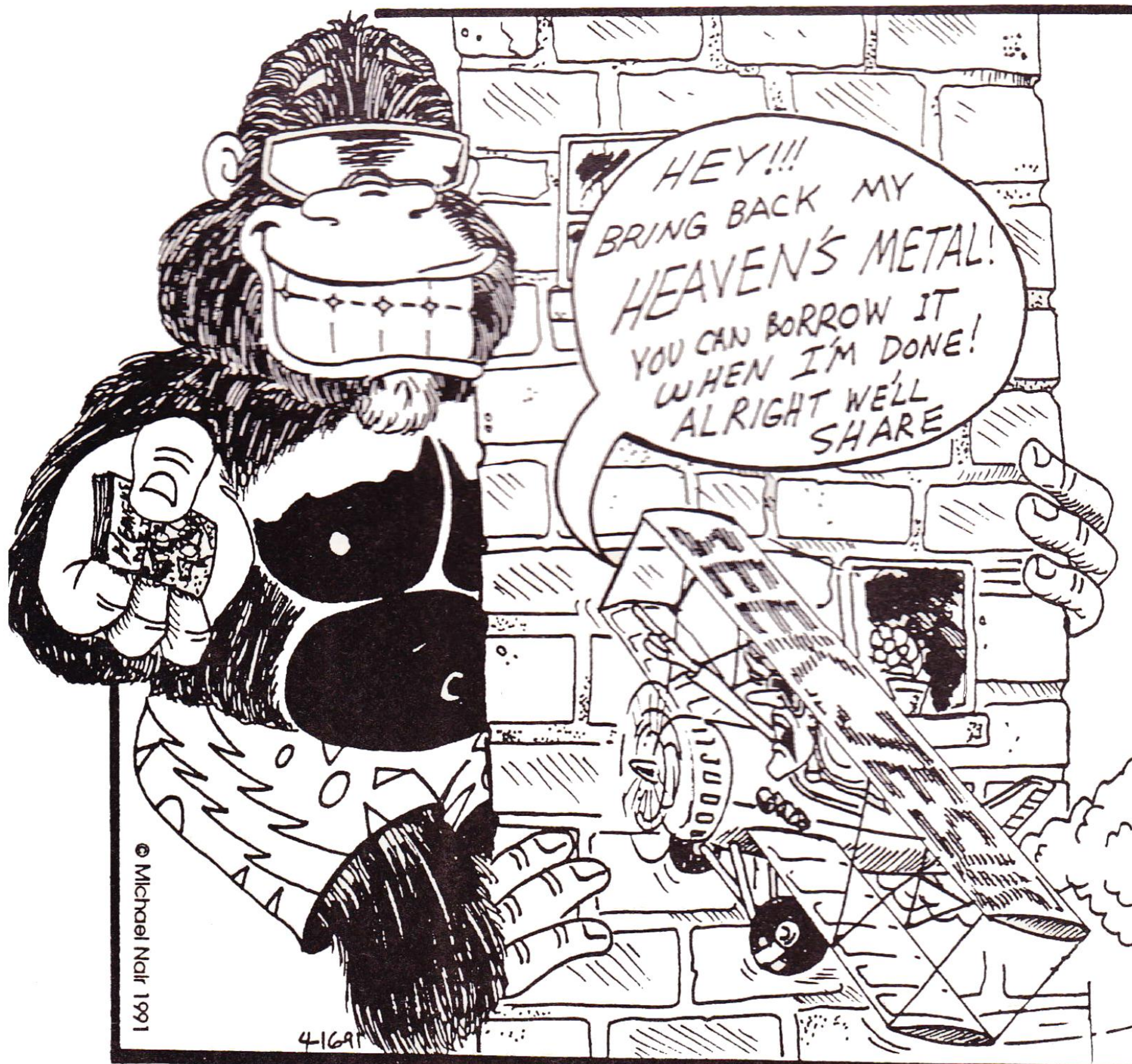
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MAKIN' PEACE TREATIES AND NOISE POLLUTION

By Doug Van Pelt

X-Sinner L to R: Andrew Langsford, Rex Scott, Greg Bishop, & Mike Buckner (Photo by Steve Galeener)



Sporting a new singer and a brand new album, X-Sinner was recently in Austin, Texas as part of its "Peace Treaty" tour, which rocked parts of the Southwest and Midwest. A small table at the Good Eats Cafe made it possible for Heaven's Metal to catch up with the group that was given the title "Favorite New Band of 1990." So, sit back, imagine yourself eating a large helping of fried Okra, and find out about the new album and personnel changes the band has been through.

****Why don't you tell me about this new album, "Peace Treaty?"**

"The new album is 'Peace Treaty,'" explains vocalist Rex Scott. "It is about the covenant between God and man, which is Jesus Christ. The overall sound and direction is a more refined 'raw edge.' They got away from some of the big verbs and stuff that were used on the first record and, just sound-wise and tone-wise, brought everything down a little bit more into your face with a raw edge. Lyrically, it approaches a lot of different issues. It goes from a just crankin' 'Take The Power,' which deals with stuff like peer pressure, to one song that we dedicated to those who have lost loved ones to suicide, called 'Don't Go.' The album has a wide range of emotional type topics. We slammed the record industry a little bit in there too. It's a well-rounded record."

****You said you didn't use a lot of big verbs. Does that mean action words, or reverb?**

"Yeah, the action words," laughs Rex. "Yes, it's the reverbs."

****Tell me about your plans for 1991.**

"My plans are whatever Greg's plans are," laughs drummer Mike Buckner. "No, actually to do the same thing we've always done. We're doing this little tour and hope to earn some money, develop a little buzz, and get out and do our thing that we always do. We plan to go back out on a fall tour and save our money so we can go to the Dove Awards next year."

"Yeah, right!" says guitarist Greg Bishop. "You can strike that last comment. Our plans are to be responsible with what we have, and to continue to seek and save the lost the best that we think we can. That's obviously the bottom line."

****What's wrong with the record industry?**

"Man, I'm not touching that one," exclaims Greg.

"Well, there's a lot of things," says Rex. "The size is the problem, and the stereotype. We're trying to break out of a mold, like a lot of people are trying to do, and just dealing with the frustrations of the lack of money that actually exists in it. That's an overall problem. To do some of the things we'd like to do, and pull off some of the things we'd like to do, like generate some of the interest, requires money.

For secular people, management and so forth, the bottom line is the dollar. It helps when you have a record company that has a lot more money. Every band is dealing with that same frustration. It's not unique to us. That's the whole Christian scene." Turning to the other guys, he asks, "Want to add to that?"

"No," says Mike, "just three words: 'Money, money, money.' That's all it is. We're not able to do anything because of that. It's real limiting."

****Why don't you describe in graphic detail the lack of money in the Christian music industry, or give us some examples? Let's say some haughty Christian thinks that these Christian rock and rollers are in it just for the money. How could you destroy that myth?**

"Well," says Mike, "look at our income tax for that. Personally, the band is in (the red) about 20 Grand, as a band. Then, of course, we've got our own record company bills every year, which two albums equal about 100 Grand, and that hasn't been paid back. That's pretty graphic, I guess."

****As far as the 20 Grand, is that personal money?**

"Yeah, personal money since we started this band, says Mike."

****Whose pockets did it come out of?**

"That came out of ours," says Greg. "Whoever was in the band at the time. I think the thing that needs to be known though...I don't want to cry about this, because it's our ministry. Our tithe goes to there also. Just like it would to the church. It goes to the church and it also goes to here. I don't have to cry about that, but certainly if someone thinks that we're making money off this thing, nahh."

"It's a full-time job," interjects Mike, "with no pay. In other words, you're losing. Think how much nicer it would be if Rex didn't have to work a job and was able to be with his family and have a band, which is full-time anyway. It's the same with Greg and myself. I mean, we're strapped to not only jobs, but of course, everything else we have to do, let alone keep the ministry of the band together. So, that's why we always revert to the same thing."

"Again," says Greg, "it's not a big deal that we don't make money. But, since the question is 'How do you de-mystify that we're making money?' that's where I want to say 'No, we're spending our own.' It would be just like any fledgling inner-city ministry. People work during the day and then they go and they put all their time and effort into downtown."

They're putting their own money into that ministry. We have no problem putting our own money into ministry or our time, but it's definitely not like we're making money."

"As it is," adds traveling bassist Lou Giovanni, "even bands signed to a major label, a lot of times they're not making money anyway. The Christian market is that much less. It'd be nice to have the support, so we could actually get people at our shows. Other bands in the same boat we are should get people to shop their records to retail shops. You know, they pull into a town and match ads with the promoter. There's no money here like there is in the secular market. They're not willing to risk it. It's a sure bet that ten artists sell 50,000 or 40,000 units apiece, opposed to having one artist that you focus on. It's a tough situation."

****Who is this Lou guy?**

"He is our bass player," answers Mike, "and a very special guy. Lou Giovanni from Hollywood. He's a happenin' cat. He plays with a lot of people in that area. Tell 'em about yourself Louie."

"I've played with Guy Mandoog, Ray Gomez, Robert John..."

"How about some people we know," chides Mike.

"I've played with Mike Buckner and Rex Scott and Greg Bishop," says Lou. "...Really great guys in their own right. We've been having some really good conversations on the road."

****Like what?**

"Just concerning how the covenant began and things of that nature. I'm just a regular guy. This is what I do for a living. I do sessions. I'm a songwriter back in L.A.. How

can I put it? 'I know everybody and they know me.' I'm not a star or anything. I just do what I have to do. To be playing with X-Sinner for me was a rare opportunity to see another side of things. Plus they're great guys and they've been real accommodating. It's a great band. I'm honored that they actually asked me to come on the road with 'em. That's the bottom line. They're great cats. Great players. It's a really good band, and their new record is gonna blow a lot of people away. It's miles ahead of the first one. In any conceivable way you can think of."

****One reviewer named Doug Van Pelt mentioned in his review that the first record with Dave Robbins sounded like Brian Johnson and now this second record with Rex Scott sounds like Bon Scott during the AC-DC styled numbers. What's your response to that and how did that happen?**

"Who is this guy doing the reviews?" laughs Greg. "That's what I want to know."

"We have no problem putting our own money or time into ministry...It's just like any fledgling ministry."

"Actually," muses Rex, "I think I

sound more like Kevin Dubrow (ex-Quiet Riot) than I would Bon Scott."

"The good thing about Rex," adds Greg, "is that Rex sounds like Rex. Dave sounded like Brian Johnson. I think that's the main difference."

"I think you could go a little step further," says Lou. "I think Rex has a more identifiable voice. He projects more. It's just got more of what I would want to hear in a singer."

"A lot more versatility," says Greg, "that's why."

****Why did David leave the band? How did Rex come in?**

"Well, David's leaving the band was mutual," explains Greg. "He did not want to do it anymore. He was getting married. He has a kid now. We didn't think it was in our best interest to continue with him. The details I just can't go into. It's not fair to do that. Basically I didn't get a chance to see him (Rex) on tour, but as soon as we got off the tour, I gave him a call. I told him about our situation, and he was interested. We gave him a demo with some lyrics and melodies, and he returned it. The timing wasn't right, so I told him to hold on. That probably suited him fine, because Zion was about to go in and do another album. I think if anything would have worked out, he would probably still want to go in and put at least one more in with Zion. When that fell apart he called me and asked what was kind of going on. (David) Zaffiro had something to do with that."

"Yeah," continues Rex, "some time had passed since Greg told me that he didn't feel the timing was right and so forth, and then we were going to go in and do another record, and that kind of fell apart right as Zaffiro was ready to get started with us on that. That's another whole story in itself: the disbanding of Zion. Anyway, one night I called Zaffiro up



Greg and the departed Dave Robbins (Photo by Vicki L. Eddins - In memory of Roy Dyer)

after this transpired and he said, 'Have you heard from those guys in X-Sinner lately?' He knew of the original contact we had months earlier. I said, 'No.' His reply was, 'You should call them, man, and see what they're doing and stuff.' So, I called Greg that night, and they had just made up their mind to start auditioning singers again and hadn't contacted me at that point. I asked 'em if I could have a shot, basically. I went down there over Thanksgiving weekend of '90. They flew me down. It was a thumbs up. At that point I hadn't made the commitment to move, but I had made the commitment that I would agree to do the record with 'em. Shortly after that I came to the realization that, to really make it work, I had to be there. I'm presently in that process."

"We had a whole week to work out all the specifics," adds Greg. "We gave him a tape of the songs that we were going to do. He went and wrote lyrics. Really, melody lines were the big concern. Then he came back a week before we went into the studio and we hammered melody lines out. Whenever he needed to write lyrics, he actually went in there and sang. He went ahead and did it."

"A lot of work was done in a short amount of time," adds Mike.

"We forgot to add Kniep," explains Greg. "He was a good chap. Rob knew Rex was coming out, but it had nothing to do with him leaving. It was purely financial with Rob. Rob did not have a great job, and it was going to be tough for Rob to go on these tours. The

jobs wouldn't let him do it, so he'd always come back and try to find a new job. He'd always end up with a job, but taking a major pay cut. He decided to quit the band at that point in time, because we were going to spend the next month and a half in the studio. That was Rob's decision to quit. It was financial thing. I mean, this guy was living pretty poor. That was the way it was."

****What's the big theme for X-Sinner right now?**

"The same thing all the time," explains Greg. "We decided to actually put 'Peace Treaty' on there, meaning the new covenant. Man will have peace with God, when we were once enemies with God. I guess pushing the treaty is the big thing that we're doing right now. That's what we've always done, but to describe the salvation process in a real way, you know, a contractual way like that. We're going with the title of the song, so that's basically what we're pushing."

****Tell me about the peace treaty.**

"There's a lot of words for covenant," expounds Greg: "testament, pact, treaty, contract--all those words mean the same thing basically. Every relationship that exists is based on a contract, whether it's a formal contract or an informal contract. If you're married or have a business contract... Those

are examples of formal contracts for a relationship. If you're just an acquaintance with someone, you would have unwritten rules: you wouldn't steal from them, you wouldn't lie behind their back, you wouldn't go up and punch them in the face. There's these unwritten rules. All contracts are based on terms or agreements.

"Well, God has His agreements also. The new covenant, if you could look at it on paper, would look like this: The parties would be God and anyone who wanted to enter and join His church. The terms would be to imitate Christ: to give up your life and make Jesus your lord, and to be like Him in that you seek and save the lost, which was His purpose. Then the benefits or the promises of the covenant are: eternal life, the forgiveness of sins, and receiving the Holy Spirit, which are almost all basically the same thing also. That idea about a covenant is putting straightforward exactly what the apostles meant. That's why the New Testament is called the New Testament: because Jesus brought a contract by which we can have a relationship with God.

"We threw the peace on there, just taking one verse from Romans 5, which says 'Now, we have peace with God through Jesus Christ.' It's a peace treaty, because we were once enemies with God."

To contact the band, write: X-Sinner, 1024 N. Parker, Suite A, Orange CA 92667. **HM**

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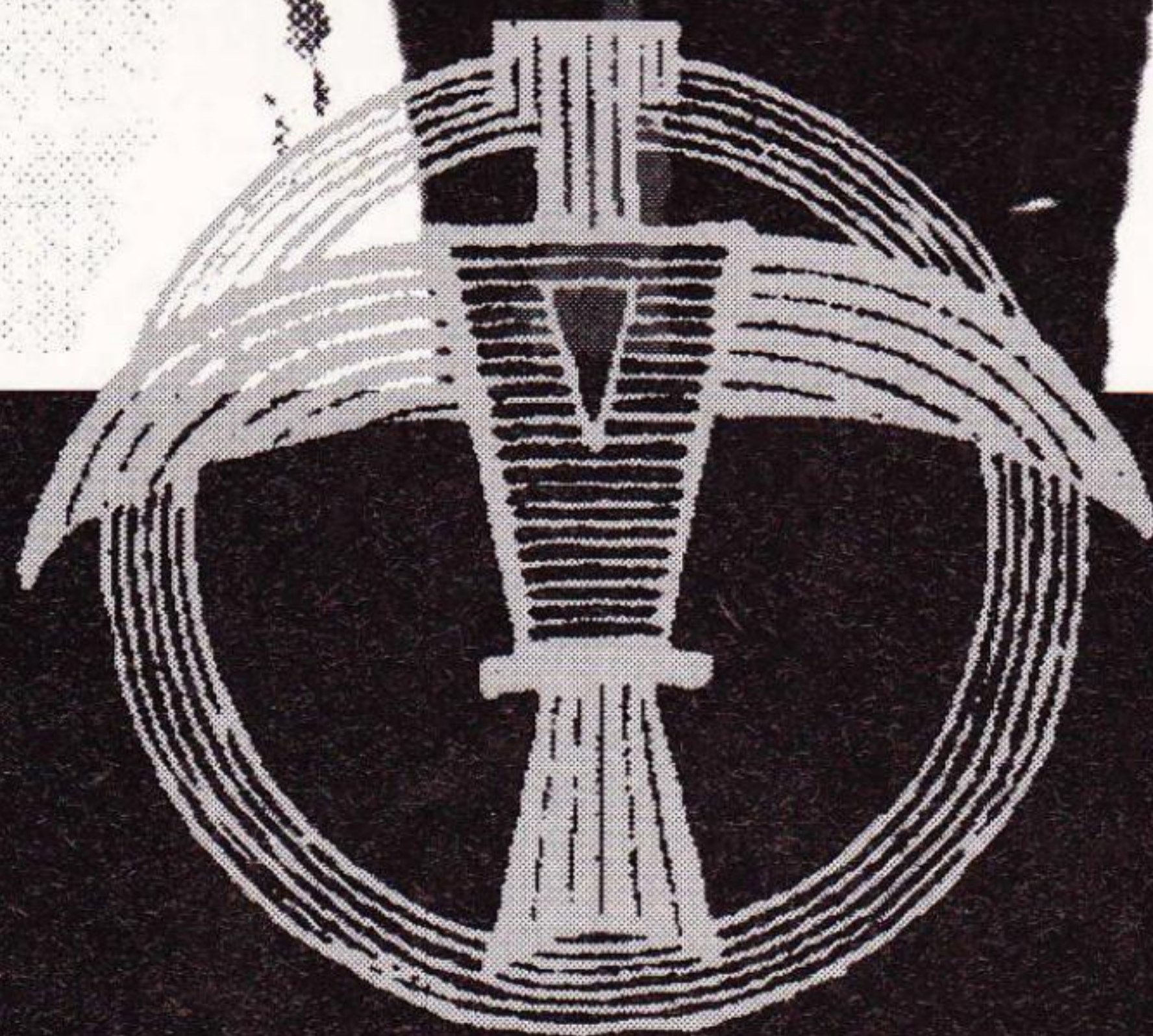
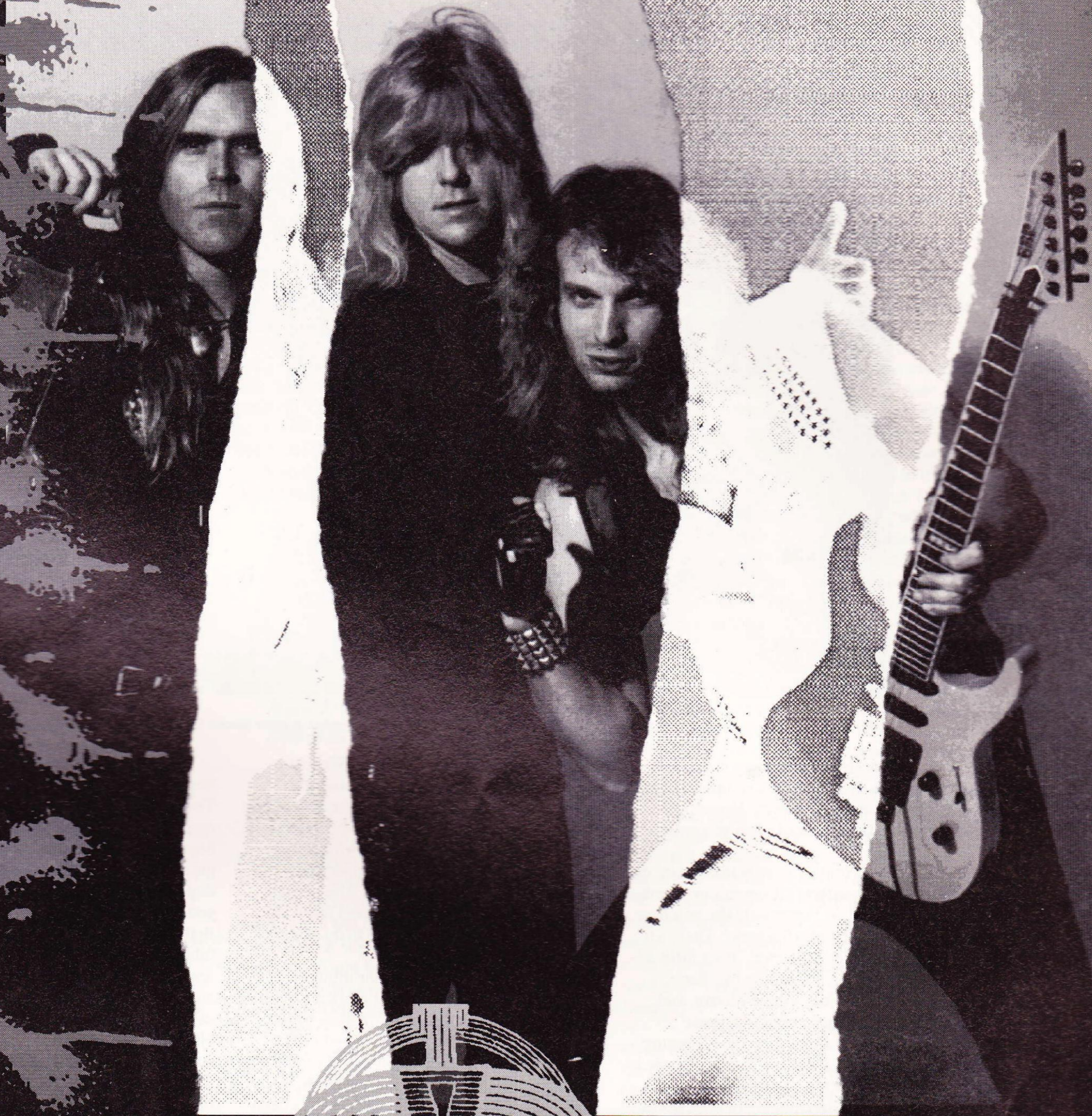
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ENTERING THE PSYCHO SURGERY WARD

By Doug Van Pelt



Tourniquet L to R: Ted Kirkpatrick, Gary Lenaire, Guy Ritter, Erik Mendez, & Victor Macias (Photo by Jim Muth)

****I noticed some more classical influences on this record. It was an interesting and enjoyable result, as always. How do you hear the music in your head when you write?**

"I'm definitely heavily influenced by classical music," confesses drummer extraordinaire Ted Kirkpatrick, "especially like you hear on the title track, 'Psycho Surgery.' There's a heavy Beethoven-like influence. It's a little different musically than something like Bach, which Tony MacAlpine, Vinnie Moore, and Yngwie Malmsteen have used to a great degree. I just spend a lot of my time listening to classical music. To me, the classical music is really the epitome of the most extreme examples of not only technique, but the wildest harmonies and melodies that come back five minutes later in some distorted form. We just try to incorporate that into some of the songs."

"The lyrics in 'Psycho Surgery' talk about 'garbage in, garbage out.' I choose to listen to a lot of classical music. That's the kind of influence that I like to have. Obviously, it can be incorporated into heavy music. It doesn't have to be wimpy or 'femme-y' to get the point across. Classical can be really heavy."

****Why don't you tell us about the exposure you've received in the last year, especially with the animal-rights people, and also any sort of witnessing situations you've encountered with some of those people.**

"For a first album," continues Ted,

"we really couldn't ask for more. We just really prayed that the production and the performance would come out to the best of our ability. We were thankful for all the letters we got. That's a great indication of what people are into. We want to take the opportunity to give the listeners a lot of credit. The people who bought the albums recognized musically a lot of the things we were trying to do, some of which were quite complicated."

"As far as the secular influence, the biggest inroad into the secular market has obviously been 'Ark Of Suffering' (which, by the way, had people like Grace Slick and calling MTV and exerting their influence in requesting that it get airplay, which it has--ed). There's been a lot of write-ups in magazines. It's been a great witnessing opportunity. What we've seen happen is that people that love animals not only bought the album, but bought the video. In the process, they see what's happening to animals in this world directly relates biblically to man's sin. That song is not just about animals. That song is saying that if there are worldly problems--animal abuse is one of them, obviously child abuse and everything else goes along with that--we need to look to the Bible. That's the message that these people, many of which are into the New Age and into Buddhism and the whole 'self-God' thing, have seen. It's been a great in-road into the secular market."

****Why don't you guys clarify your stance on animal rights?**

"Some people's initial reaction is that it's rooted in the New Age," comments Ted. "That's like saying that playing billiards or going to a bowling alley is rooted in drinking beer, getting drunk, and being out with the guys and irresponsible. Like anything else, it depends what you do with it. Animal rights, if you want to coin the term. It's just a stance that we took. It's a social issue, but also a biblical issue. On 'Stop The Bleeding,' there's ten songs. There's one song about animals, and there's nine other songs that are about salvation and redemption and God's grace and His wrath and everything else. Within the one song about animals, there's the whole education of what's going on biblically and the opportunity to get into the secular market. Also, there's the thing that shows that we need to look to the Bible for answers to social problems."

"To be honest with you, we've been surprised in this last year at the small percentage of negativity that people have shown. Just like we said before, we want to give people credit musically for recognizing what we're doing; we want to take this opportunity to give people credit for being responsible instead of right away just saying, 'What is this? There's people dying and going to hell without knowing the Lord every day. What's the deal with animals?' The Christian community was really responsible in general. They looked to the Bible, and looked up the verses. We got a whole bunch of letters. A lot of them said, 'It's about time somebody brought this to the foreground.' The positive

reaction to that song, compared to the negative, has been phenomenal. It's been about 100 to 1."

"I got the letter that you forwarded to us from a kid who responded to our stance on animal rights," says Guy. He was wondering how we felt about killing animals, as far as hunting. None of us have a problem with hunting for food. The question is: are you hunting for food, or are you hunting just to go out there and kill some animal to see it run around crazy and hit it again and watch it die? There's a responsibility when you're hunting too. You can shoot at a duck and injure about 20 other ducks just when you're killing one. They can be in pain for about a week before they actually die.

"There's people in the Appalachian Mountains and in the country that have to kill to eat. There's other methods for killing the food that we eat in the market that's wrong. The way they put 10 to 20 chickens in a one foot square cage. The way they put the cows in line so they can watch the other cows get killed, is very inhumane I think. The way they treat the chickens on the farms, and some of the other animals: the veal cows, the way they tie 'em up and they don't even get to walk pretty much their entire life. Those are the things that we stand against. It's not the killing for food, there's nothing wrong with that. It's biblical to kill to eat food.

"There's a lot of things you could talk about biblically. The thing that Ted Nugent does, is he exploits the killing of animals. He laughs about it and thinks it's funny. I think that's wrong. I think it's wrong when people go out and drink beers on Saturday night and take pot shots at chipmunks and possums and other animals. There's a big difference between killing for food and this kind of stuff."

"One of the verses referenced in 'Ark Of Suffering,'" says Ted, "is from the first chapter of Genesis. Originally, in the perfect world God created for Adam and Eve, not only were people portrayed as vegetarian, but animals were as well. There was not animals killing each other for food. The entire creation, including man, was portrayed as vegetarian. So, I think that's an interesting thing to point out. God's original intent for man, which was obviously spoiled by Adam and Eve and descended through the generations, was that we don't eat meat. But, because violence was brought into man's existence, then God biblically appointed the eating of meat.

"As Guy was saying, the way that animals were raised and killed in the days of Christ to what's happening today, where you have huge oil companies and insurance companies that own these giant ranches hidden in huge abandoned army buildings with 10 to 20,000 animals in terrible confinement. It's not only the killing of the animal, but the way they're raised for food is very questionable."

"One other comment I'd like to make," says Guy, "is because I ran into a scientist at church the other day. She was saying, 'Why do you make a stance against scientists?' We don't make a stance against

scientists who are doing tests on animals that don't hurt the animals and are actually finding out things that are saving lives. They're not putting the animals through useless pain and suffering. A lot of scientists study behavioral things. They don't harm the animals. They learn things about the animals. Everybody thinks that bats have rabies. Bats have less rabies than actually cats do. Cows have more rabies than bats percentage-wise. By learning things like that, we can protect animals from extinction. We're not putting down scientists, as a whole. Scientists that work for some of the chemical companies do the same tests over and over, because they don't share their tests with the other companies. So, all the companies keep doing the same tests over and over. Thousands of rabbits go blind every day, and they kill 'em, just for the same ingredient that's in every hair spray. It's the same thing for all the other products. Probably over a million animals die every day for the same tests. That's what I think is ridiculous."

"Our most important goal is to see the unbeliever regenerated by the work of Jesus Christ...It's our hope that people who are born again can in turn be good stewards of what God has created."

"I think, in a nutshell," says Gary, "our stance on the abuse of animals is this: Our most important goal is to see the unbeliever regenerated by the work of Jesus Christ, both spiritually and physically healed, if that's God's will for their lives, by the Spirit of God. It's our hope that people who are regenerated and born again can in turn be good stewards of what God has created. Animals fall into that. More importantly, good stewards of our bodies. We have a huge problem today with abortion in this country. I think a lot of Christians today are waking up to the fact that abortion is wrong. It's an issue we must deal with. Animal abuse fits into that category, as far as good stewardship and morality."

"We've heard the saying that Christians say," repeats Ted: "If you invited Christ into your house, is there rooms, places, or things you would not want Him to see?" I would put this out to anyone who's reading this, as far as the whole animal abuse thing: "If the living Christ was standing next to you--and as Christians, we know that is what's happening--would you feel okay about what you're doing to animals, either hunting or whatever?" I think that's the bottom line. A song off the new album, stereotaxic Atrocities, will probably answer most of the questions about where we stand as far as the scientific use of animals.

"I used to work with Wyatt's Labo-

ratories," continues Ted, "which I think is the fifth largest pharmaceutical company in the world. I was a territory manager for them for a year and a half. I can honestly say I would never support a company like that again, just knowing what happens to animals, that is obviously all done behind closed doors. Believe me, on 'Ark Of Suffering,' we put some of the most un-disturbing footage on there. I have hours of videos of things that you wouldn't believe, that are just horrendous, and we couldn't put on there."

****Any interesting stories of people you've talked to one-on-one?**

"One of the most extreme examples is the 'Talk-Back' with Bob Larson," says Ted. "It's the syndicated radio show out of Denver, Colorado. We had the opportunity to be on that several times, and they had one show on Satanism. A guy named Rick called in from Tennessee. He plays in a band called 'Hell Storm.' He just called up and said, 'What's wrong with Slayer? What's wrong with Diicide and Morbid Angel? I love all that stuff.' He was belligerent, as many of those people are. Bob Larson has a supply of our videos there, and they sent him a video of 'Ark Of Suffering.' He got it the next day and he was pretty much obsessed with watching it. He kept watching it over and over and was convicted by the Holy Spirit. When it's your time, there's no power on earth and there's no power that Satan can unleash that can over-ride the power of the Holy Spirit. It's definitely an example to anyone who has a friend that they feel is so far away from being a Christian and that there's no chance that they would ever become a Christian. Someone like Rick is the perfect example of what the Lord can do in someone's life. He accepted the Lord, and the next day he went over and got his drums out of the garage where they're rehearsing. I just talked to him a couple of weeks ago. He said he's been into the Bible. He was really excited about the Lord.

"He was a guy that openly bragged about the fact that him and the other guys in the band went out catching dogs, cats, goats, whatever they could find, and they'd torture them and kill 'em. One of the things they do that I didn't know was something to do with the satanic power is: they cut open some of these animals, and one of the thrills that they do is to put their hand on the heart of the animal while it's still alive and feel the breath of life go out of 'em. Anything satanic is totally the opposite of what the Lord stands for. That's just an extreme example.

"I had a chance to talk to Trey from the band Morbid Angel last week on 'Talk-Back.' That was interesting as well. So, there's been great opportunities as far as that, because that song is definitely a thrash song with a message that those kind of people can relate to. You've seen the video, and you know the visual impact that it has for anyone that has any sensitivity to animals. It's disturbing, and that's one of the things that we wanted to get across."



Ted (Photo by Jim Muth)

****What are your plans for the future?**

"This year we've got a few things planned as far as going out and doing some shows across America," says guitarist Gary Lenaire. "We don't have a set tour as of yet, but we're in planning for a tour later on this year and hopefully into the beginning of next year. We're planning on playing anywhere we can across America, anywhere the Lord will take us. We'd love to play Europe and Australia. We're getting letters from Norway, Finland, The Netherlands, and Spain. There's kids that are loving the Lord and listening to heavy music all over the world. We want to make ourselves available if possible to play anywhere God would take us."

"One thing about doing a tour," says Ted, "is that there's so many tours that go out, Christian and secular, with bad management and bad planning and bad financial support and whatever. Not only do they lose money, but half the shows are cancelled and all that. One of the things that we're doing is waiting for the right opportunity. As Christians, we really believe that God not only works internally in us, but He also works through circumstances. We know that when the circumstances are right, that we will have that opportunity, if that's the Lord's will, to go out and do a whole lot of shows."

"Right now our focus was on getting the new members, Victor and Erik, who are working out great by the way. That was part of it, you know, this music: if it's not performed

properly, it's pretty much a mud-fest. So, we've been doing a lot of rehearsing and making sure we get the songs as tight as we can, making sure that, when we do go out, we play to the best of our abilities."

****Why don't you give me a brief history of how Erik and Victor came into the band?**

"Me and Erik had a little two-man musical team," fibs bassist Victor Macias. "We used to sit out on the Santa Monica pier asking for money, and they discovered us like that. Actually, Roger Martinez had let me know some time in early '90 that there was a band called Tourniquet that was in need of a bass player. He said, 'Yeah, bro, you should check 'em out and audition with 'em and, you know, see what happens. Maybe the Lord will open a door for you to be in a band.' I'm like, 'Okay, that's cool.' So, I auditioned and met the guys. I waited a while in suspense, because a few other people tried out. One of 'em was this guy who is really, really good. I got really nervous. I guess something didn't work out with him, and I landed the spot. I praise God for it, because these guys, as far as I can tell right now, pretty much the best guys to work with. I'm having a blast. I praise God for picking me in this ministry."

"We heard Victor play 'Test For Leprosy,'" adds Ted, "and he was in. You know, getting into a Christian band, there's really two things that need to happen. One is the musical part needs to be there: a good ear,

a good memory, good style, and good technique. The other thing is to find somebody that's biblically accurate with their beliefs, and really loves the Lord. Both of those things have to happen. (Having) One without the other and you're definitely compromising. It took a while, but it's the Lord's timing, like everything else."

"It was the same for me as for Victor," explains guitarist Erik Mendez. "We went bowling that one night and Roger had the Tourniquet album. He showed it to me and said, 'These guys are looking for a guitar player.' At that time, I was jamming for Recon, and they weren't, like, happening. So, I was kind of bummed out, and Roger just came up to me and encouraged me to try out. It took about a month for me to decide, but I tried out."

"It's interesting," comments Ted, "both Erik and Gary have a really different lead style, and you can hear that on the album. They're both so different, and I think that's really important. You have two different kind of guitar players. You make sure the rhythms are tight first, and it's great to have two different types of lead styles."

****Who produced this record, and why?**

"Bill Metoyer," answers Gary. "We co-produced with him. He did all the engineering both in recording and the mix as well. He is just phenomenal to work with. He's a lot of fun in the studio. He never fails to

Thrash metal's record breaking super group **Tourniquet** is back, with their cutting new release

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amaze us with being able to capture what we're looking for when we're looking for it. He's so easy to work with, and he's got great ideas."

"One thing that's great about working with Bill," says Ted, "is he doesn't have an ego. If you get a producer with a big ego working with you, you can have a real problem. Having their own opinions is one thing, but having an ego, where they have to be right. If he says, 'No, this part can't stay,' and the whole band says, 'You know, we really want this part in there,' he'll say, 'Okay, great.' It's kind of like a democracy, and that's another reason we love working with Bill."

****What does he think about working with Christians?**

"I think he enjoys it," says Ted. "He definitely had a lot of laughs in the studio with Tourniquet. He's worked with so many non-Christian bands. He's seen everything. He's seen us pray before we do a night of studio work, and he's seen Morbid Angel pray to Satan before they do a night of studio work and sit around in a circle with black candles lit. I don't know if anything really surprises him. He has been exposed to the Christian message, that's for sure. Bill is a Catholic."

"He told us a story about Morbid Angel. The last night of their studio work they were all sitting in their circle, as they did every night, and they called him in there and they said, 'Bill, we have a present as a thank you for working with us.' During one of their little satanic meetings, they gave him a little upside-down cross as a present. He took it home and took it to a priest and had it blessed. It's hanging right-side up in his bedroom."

"He told Trey (of Morbid Angel) about it," adds Gary, "and he wasn't happy."

****What do you guys do for a living?**

"All of us have day-time jobs," continues Gary. "During the day I'm a legal processor. I do court work and investigative work part-time to full-time. Ted, what do you do?"

"I'm in medical equipment sales," says Ted. "You probably noticed on this album that there's some medical terminology and so forth from me and the other guys. I sell hi-tech medical equipment. I enjoy that immensely. I'm very fortunate to have that kind of job that I like and be able to do the music. I never thought I'd be able to do both at the same time, but the Lord has given me that opportunity, so that's pretty cool."

"I kind of do odd-jobs," says Victor: "music retail, or warehouse work, whatever, wherever they'll hire a long-hair."

****Any of you guys wear wigs so you can work a regular job?**

"No," says Gary, "we've been pretty blessed. All of us work in the public, and none of us have employers that have asked us to cut our hair or leave if we don't cut our hair. To me, it's a blessing, because it's the freedom of

looking the way you want to look and looking the way you feel comfortable, and not having to compromise that. I don't think any of us would cut our hair. We all feel very comfortable having long hair. Guy, what do you do?"

"I work at a mail company," says former Holy Danger vocalist Guy Ritter. "We mail out flyers for companies such as Westwood One, and other big companies."

"I'm a house painter," says Erik, "so I get paint on my hair."

****Gary, have you been close to a broken family, like you wrote in "Dysfunctional Domicile?"**

"It's incredible what God can do once you introduce someone to the Lord."

"Yeah," answers Gary, "that song was inspired to me first by my own family experience. When I was in high school, my mom and dad divorced. The traumatic experience that my brother, my sister, and I went through trying to live and carry on through a situation like that was almost unbearable. You grow up all your life in a family situation, and you get to the middle of your childhood and something like that happens, and it leaves a scar on your life. Only until you start dealing with those problems can you really recover. God has really been a big help in my life, as far as letting go of some of the pain involved with that. I think the thing that really persuaded me to write the song was I read a statistic: Here in California, we have a 51% divorce rate among the general population. A few lines down I read that Christian homes in California have a 48% divorce rate. That broke my heart. Seeing that, and realizing that Christians, just in one state here, not making any more of an effort towards the family life really disturbs me. Meeting some of the people out here... We have so many gangs out here in California. I'm realizing now that the major thing in gangs is drugs and broken homes. These kids have a terrible upbringing, and their main goal in life is to do exactly what their dads did. It's a lot easier for these kids out here to sell drugs than to work at a McDonald's for minimum wage. It's really a sad thing. I really hope that this song touches a lot of people who are going through this situation or have been through it."

"We've all had things that we've seen," says Ted. "Some of us personally, like Gary in his own family life, and then... like me,

I worked at Timber Lawn Psychiatric Hospital in Dallas after I graduated for about a year. There I saw some unbelievably disturbing things, as far as psychiatric maladies and things you read about. You take a course in abnormal psychology in college, and you say, 'I can't believe that there's actually people that are like this.' Then you go to work at a place like that, and you say, 'Oh my gosh! These people are alive and they're living. So, people have already asked us, 'Is this a concept album?' We've got 'Psycho Surgery,' we've got 'Dysfunctional...', we've got 'Broken Chromosomes.' There's a lot to be said about the mind and the renewing of the mind. That's kind of what this album is about."

****Guy, what inspired "Broken Chromosomes?" Have you had any relatives that have been retarded? How close have you been to that situation?**

"Broken Chromosomes was inspired by two things," answers Guy. "One, in the high school I went to, which Gary went to, which I didn't know at the time, there was quite a large group of socially handicapped people. The kids were always making fun of 'em, giving 'em a bad time. One day specifically I remembered was a kid walking down the hallway and a bunch of kids filled a Pepsi cup half with Pepsi and half tobacco chew. They had spit into it, and they gave it to him. They watched him drink it and made fun of him. Me and a friend threatened 'em, that if they did it again, that we were going to do the same to them. I always remembered that. It was a sick thing. I hated the way they treated the kid."

"The song was really inspired by a person who came to the Lord right before I moved to L.A.. I used to do a lot of street witnessing at night time, like after midnight. I would drive home from work late at night. Somebody asked me to help take a widow home after church. I was really tired and I really didn't want to. I helped drive this widow home to her house and I saw this kid in a leather jacket walking real slow and kind of strange. I thought, 'This guy's weird.' I realized he was retarded and I didn't really want to talk to him, because I didn't think I could get through to him. That's one of the biggest lessons I learned: Even if someone's retarded, that shouldn't prevent you from witnessing to that person, because it's incredible what God can do once you introduce somebody to the Lord. It really blew me away. I thought, 'I'm going to tell him about the Lord, but it's not going to make any sense.'

"Anyway, I got to give him an advance copy of the new Stryper album, 'To Hell With The Devil,' and he started banging his head. I got to know him a little bit and hang out with him and give him Christian metal tapes. He accepted the Lord, which really blew me away. I moved to L.A., and he started writing me. Every time he wrote me a letter, you could tell that he was getting better. He was making more sense with each letter that he wrote. He started talking about the Lord, and saying, 'Man, Jesus is so great! He died on the

cross for us.' It was so incredible. With every letter he got more into the Lord, more into the Word, writing scriptures. He was passing out tracts to the bums all the time, because he lives near the train station. I got a letter from him this week, and he tells me he's still passing out tracts. He gets together with his pastor and prays for the band. He's our number one fan. You'll see his name written on the album, Kevin Stevens.

"This guy is probably the most incredible person I know now. He's got more of a heart to do the Lord's work than anybody I know. When Saturday night rolls around, he doesn't have any friends to hang out with. He goes and walks around passing out tracts. I wish that us as Christians could be like that. That we didn't have so many things to do and we weren't so cool that we couldn't do foolish things. When he walks down the mall, he asks a kid what he's playing in his tape deck and the guy will say, 'Judas Priest.' He'll say, 'Let me look at it,' and he'll crunch it on the ground and give the guy a Bloodgood or a Tourniquet tape. He's not all there, but he can get away with things like that. I think there's a special place in the kingdom for people like that, who don't worry about what people think. God can use those people. I wish Christians would take a lesson from that."

"I met Kevin before he was a Christian," says Gary. "This guy was a burnout. He was stoned all the time. He's partially retarded. A couple of Christmases ago Guy and I were visiting Oregon and we got to pray with Kevin. I've prayed with few people who are as fervent and passionate for God as Kevin. He's not only completely in love with God, but also amazingly sharp in the Word of God. I truly believe that God is healing his ability to function in society as well."

"The Bible talks about coming to the Lord with a child-like faith," comments Ted. "I think that sometimes these people, who I.Q.-wise we would not consider to be



astute members of society, that their witness and simple walk and love for the Lord is really an inspiration. As Guy said, there's gonna be a special place for people like that. We can all learn from someone like that."

"People like Mongoloids," says Ted, "which is a chromosome abnormality: they all have roughly the same I.Q., about 45 or 50. One time Guy said to me, 'Isn't that sad?' My reply was, 'You know, in a lot of ways, it's not at all. God made them the way He made us. Sometimes these people don't have the kind of social problems we do. They don't realize that either people are making fun of them sometimes. Their lives in some ways are much more simple and much more pure and child-like than ours. We get bogged down with knowledge and being the most popular, being cool, and being the best or whatever.'"

"Those people don't act a certain way to get a certain response," comments Guy.

"They act the way they want to. They could care less who's watching or what they think. Us, even as Christians, we act a certain way just to get a certain response out of people or to get people to appreciate us. Sometimes we can really take a lesson from these people."

**There's a lot to be said for simplicity.

"And God can reach those people too," says Ted. "We limit God in our minds in so many ways. God can reach anyone. That's a perfect example. That's another epitome of someone you think could never find the Lord."

"Another thing about Kevin," says Guy, "is his sense of humor and I.Q.. He remixes our tape about every month or so. He takes verses and choruses from different songs and puts 'em together. It amazes us how tightly he splices these things together perfectly." HM

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TELL US ABOUT YOUR LOVE LIFE

By Doug Van Pelt

Heaven's Metal recently had the privilege of getting a chance to hear and meet one of L.A.'s hot new bands--Love Life, who just finished recording its debut album on the new label Blonde Vinyl Records. Since Love Life is bound to be a popular new sensation with the release of its debut album, "Good Bye Lady Jane," it only made sense that you'd want to read about these four musicians now, before they start refusing to talk to us without large sums of money upfront.

****Why don't you tell me the brief history about the formation of Love Life?**

"It was in 1989," says guitarist Darin Eby. "We had another bass player, and him and I put an ad for a drummer and came across Gary first. Then, we put out another ad for a vocalist, and Larry answered it. Shortly after that, the bass player decided to do his own thing. So, Rod came into the picture. We've been together as this band for two years. That's just about all there is to it."

****Why don't you tell me about some of your experiences playing in the clubs in L.A.?**

"We've probably played in every single club in Southern California (and played on bills with Warrant and Holy Soldier)," says drummer Gary Hanson. "What we've found is, when we first started playing, we were sharing a lot from the stage. We found that, the minute we did that, it closed more doors than it opened. So, we decided to just start playing. I think most of our opportunities for sharing have come through getting to know somebody. They listen to our music and then come talk to us and we tell 'em what it's about. We're not undercover about what we're about at all. It's obviously by the words to our songs. So, we learned from that experience. We've also found that it's a nowhere street. Everybody is out there trying to do the same thing. Everybody's looking for the gimmick, and everybody's looking to get signed."

"What happens is there are five bands a night. The first band's crowd comes in, watches the first band and leaves. So, we tried to go and play clubs to build a following, but what happens is: if you're not their band, they don't want to hear you. Maybe one out of a hundred people will catch an ear and go, 'Oh, I like that,' you know what I mean? The people who finally end up liking us were other bands. That's a ministry out there."

"The audience is there to drink and pick up on girls, not to hear the Gospel. We know we're going to be hated, but it's almost ineffective. It's also a big burn-out for the band. You know, you play these clubs at eight o'clock, and there's ten people in the crowd, you know? It's challenging. You've really got to suck it up to try and get people to pay attention."

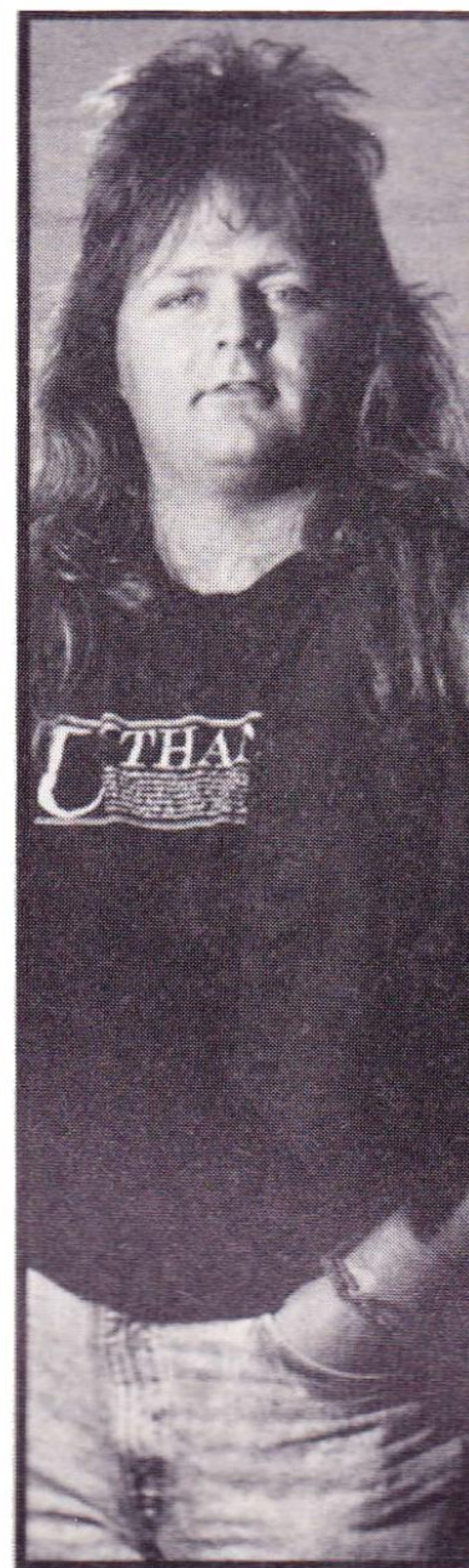
"The other bands that are into that kind of ministry (sharing)," explains lead vocalist Larry Worley: "we're totally not



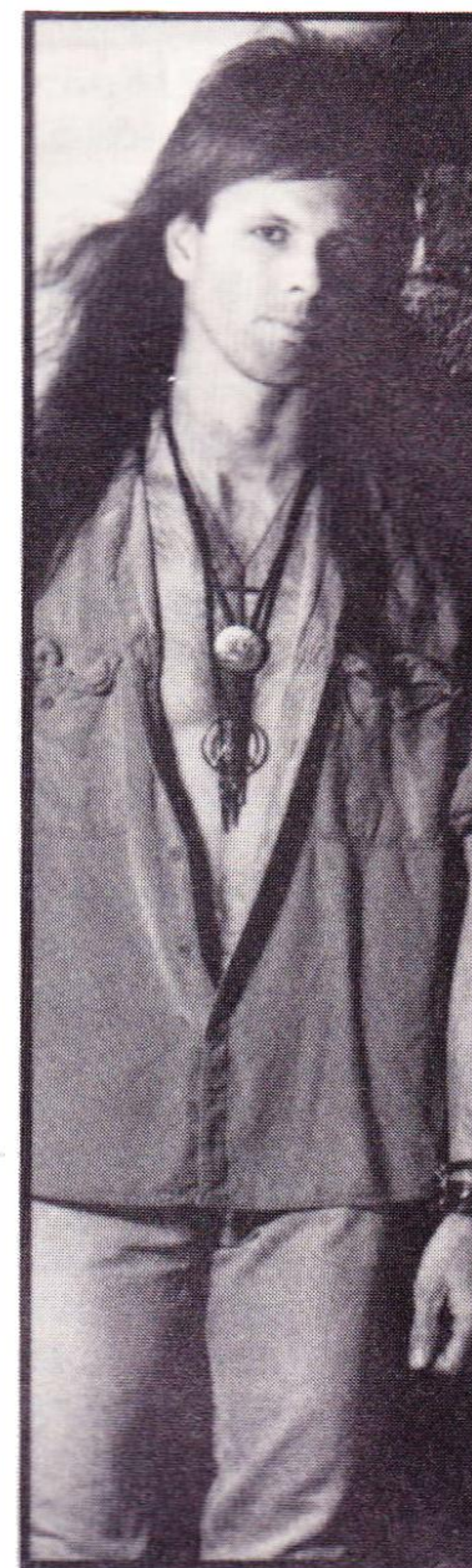
ROD ROMERO



DARIN EBY



GARY HANSON



LARRY WORLEY

against it. We try to leave it up to the Holy Spirit, basically. If I ever feel led to say anything, then I'm going to...or anyone else in the band. We just don't go out there and strictly say, 'Okay, we're not going to preach, because it just doesn't work.' Every show is a different show, and each one is going to be effective differently. We don't want to stifle the Holy Spirit. There is a ministry out there for that (sharing a lot). Love Life just feels like it's not ours. Other bands out there, we're full-on for 'em, because we know what it's like to be hated and cursed at."

"It's not only the world that's looking at us," says Gary, "but it's the Christians that are really looking at us. It's more accepted this year than it was last year, and more last year than it was before, but it's still offending some people in the church."

****What are your feeling towards and your affiliation with the church?**

"Me and Rod play in a praise band at our church," explains Gary, "and we're pretty active in our church. Rod works in the nursery. I think the church is good for some people and it thrashes some other people. They feel condemned when they come in there. They feel like people are phoney. I think it's done a lot of good, but I think it's done a lot of harm to a lot of people, especially young people. It's getting better, I think. The Bible talks about the churches. They met in houses and were small groups in the churches back then. I think sometimes churches get too big and political."

"I think the fellowship is definitely needed," says bassist Rod Romero. "There's gotta be fellowship, and that's what's good, and just getting down and worshiping the Lord."

"Darin, you grew up in the church," says Gary.

"Now let's hear the other side," shouts Larry.

"I guess I'd be one of the victims," explains Darin, "and that's probably why I'm probably the one that least attends. It's kind of one of those things... I enjoy the people, but... I don't know, it's really a weird thing. Being in a church brings back a lot of bad memories, because, like, the worst things that ever happened to me and the most painful things and the most painful people who I've ever met have been in the church. So, it's really hard for me to pretend like that kind of stuff never happened and just shrug it off. Just like any fear of anything, needles or whatever. I'm not afraid of needles, but to the person afraid of needles, you can't convince them that needles aren't so bad, or heights, or fire, or anything that you have a fear of. I think a lot of the times I have a fear of being involved too closely with the church. I definitely believe in the Gospel and I believe in what Jesus was sent here to do, but I'm definitely not the every-week attendee."

"I'm pretty much with Gary," says Rod. "We're pretty much involved with the same ministry in the church. It's great. I mean, everybody in the church goes to our shows and are 100% behind us because of what we're doing and because of being involved in the church. I love being involved with the church. I love being there. Like Larry said, 'Fellowship

(cont'd on page 18)



LOVE LIFE

LOVE LIFE

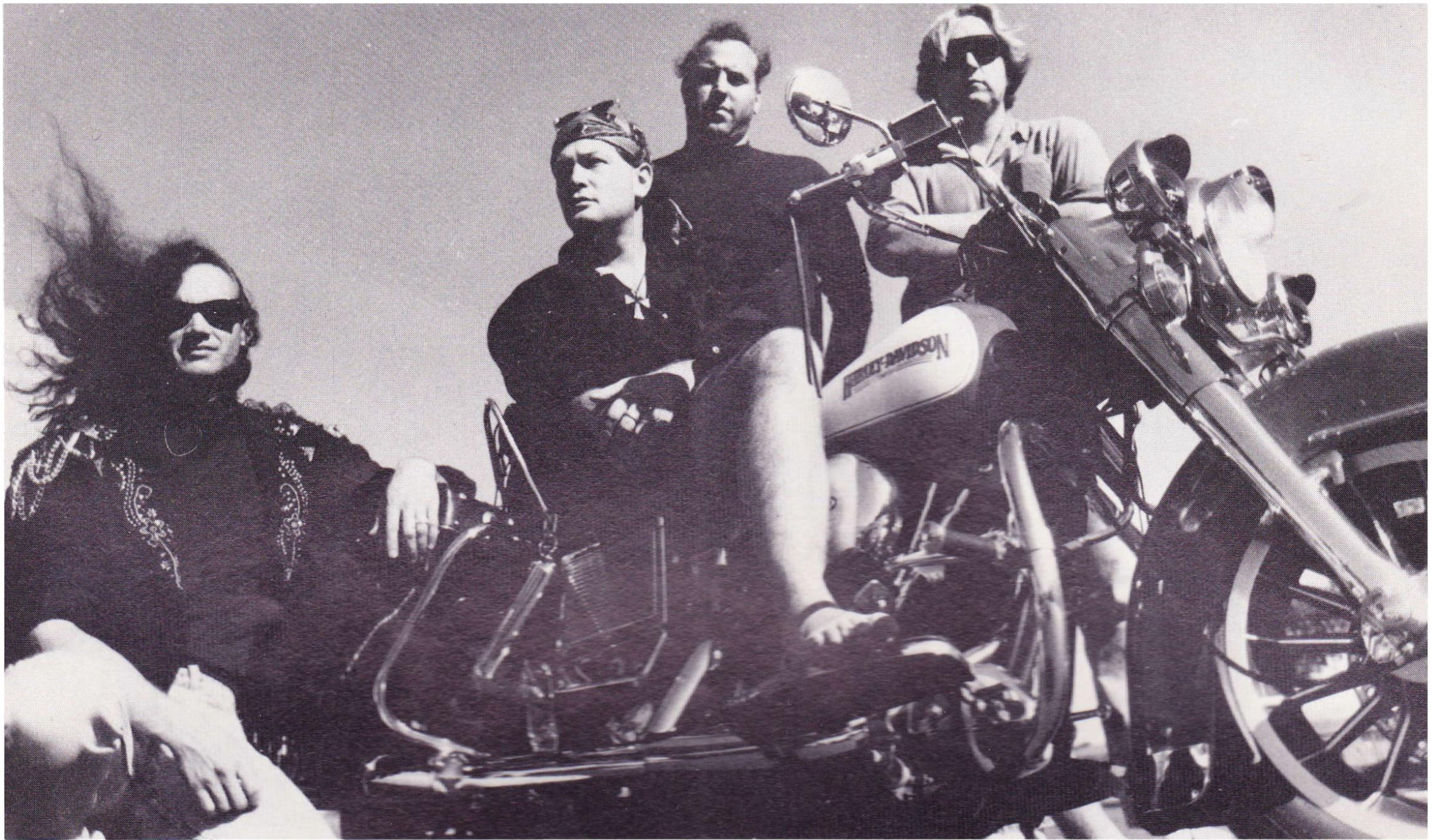
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THE BALANCE OF ROCK AND TRUTH

By Doug Van Pelt



High atop the hog, Undercover L to R: Gym, Sim, Ojo, Gary

Undercover, the band who sent shockwaves throughout Southern California in the early 80's, have come a long way. With the evolution of its rock 'n' roll, Undercover now cranks out a sound that appeals to metalheads. So, for the first time in Heaven's Metal's pages: We have an interview with Joey Taylor of Undercover.

****Why did Undercover lean toward a more metal sound on "The Balance Of Power?"** You know, it kind of leans towards The Cult type of sound.

"Hmmm," muses Joey, "the way you phrased that question assumes that we did that on purpose...and I'm really not willing to concede that we did."

****According to my perceptions, you sound much more like a metal band, whether you wanted to be metal or not. Obviously, you made some changes musically. Why did you do those?**

"I'm not convinced that they weren't out of the ordinary. In other words, I think 'Balance Of Power' is a good continuation. I think it's what you would have expected to hear four years after 'Branded.' So, for me, it's not a change. It's not like, 'Oh gosh! Let's go metal,' or anything like that. We have had a lot

of people compare us to The Cult, or Alice Cooper, or The Doors on this one. I think Gym said it best: 'No matter whether we did this record for Broken, or Epic, or CBS--it would've been the same record anyway.' So, we just did what we felt we were doin' at the time."

****Are you working on the next record now?**

"We're writing for it. I think it promises as many surprises as 'Balance Of Power' did. We really wanna try to be on the spearhead of what's happening. Just when people get comfortable with something, we'd like to push it a little further. I'm speaking artistically, of course."

****Why don't you walk us through some of the lyrical changes from songs like (way back to) "Holy, Holy, Holy" to "The Way Of The Rose?"**

"I think it was my effort on 'Balance Of Power' to bring the band out of the depression, if I can use that word, of 'Branded.' We started writing the album and, three weeks before we were to record it, Gym's wife passed away, which kind of depressed us all over again. So, the album is definitely darker than we had intended originally.

"In my intention to pull the band

out of Branded's depression, I wanted to answer, so to speak, some of the questions that 'Branded' raised from a theological standpoint. I didn't want to do that with the simplicity of, like you said, 'Holy, Holy, Holy' or 'God Rules,' or something else. I mean, there's hundreds and hundreds of bands that have said the same thing, over and over and over. I was thinking, 'Gosh, the last thing we need is one more record that says the same old thing. Isn't there a way for me to talk about my faith in an artistic manner, that will maybe stretch some people's minds, and yet be faithful to the Gospel at the same time?' The song 'Way Of The Rose' is the result from that line of thought."

****Have the goals of the band gone through changes since its inception in the early days? What are your concert presentations like now, versus then?**

"Well, yeah, I would say that the goals have changed, but only because times change. Maybe the goals haven't changed much, but the methods have changed. It was a lot easier when we started in '83 to go and play at all these places and talk to people and everything else, because you hadn't had the scandals of the late 80's yet. It was easier to grant credibility to someone, but then you had this huge backlash against tele-evangelism, and

that somewhat trickled down on the college campuses and everything else. People just didn't want anything to do with religion at all. So, even though we were still playing the same kind of venues--like schools, parks, and clubs--we were having to establish credibility on a musical basis first. When people would come up to us afterward or something, then we would be much freer to discuss spiritual things with them, and they were freer to listen, because we hadn't blasted them like we used to do in the early days.

"We alienated them, so to speak, and they'd leave. People were just thinking, 'Oh great, another bunch of religious lunatics. I'm outta here!' So, you know, our methods have changed somewhat in some places. In other places they haven't. I think we're still as strong as we used to be. I know that there are those who want the simple, overt Christian lyrics that we used to do on the first two albums...and that may be the case on future releases. All I'm saying is, 'I don't think it's fair to ask anyone to be redundant and keep saying the same thing over and over.'"

****On the lyric sheet to "Balance Of Power," only five songs had lyrics printed. Was this for limited space reasons or what?**

"Yeah, there was space limitations on the cassette. It costs more money for every flap you use, so five was all we could fit. We just tried to choose the best five that lyrically were the most representative. Besides, we really would prefer that people buy the CD anyway. It just sounds so much better."

****By some people, you've been labeled or alluded to as a "liberal" Christian. What does that mean?**

"Well, you know, I really don't know. I would have to ask the people who label us that. I'll tell you what, theologically I think I'm just as conservative as the next guy. I know that, when I go stand before my Maker, and He asks me why He should allow me into His presence, I'm gonna have no defense other than the shed blood of Jesus Christ. Now, what's so liberal about that?

"We're gonna hang in there. Like I've been saying forever, 'We're gonna proclaim His greatness 'til our tongues drop out of our mouth.' I've never been one to give in to people's criticisms. Let them say what they may. You're always gonna find me talking to people about the things that I believe to be true, and that is: Jesus Christ is Lord. Now, I may not do that the way someone else wants me to do it, or thinks that it should be done, but that's just too bad.

"Another thing that I guess I can say about this is: A lot of people think that they're on the cutting edge, just because they dress in a leather jacket, have long hair, earrings, tatoos, and all that, yet, they are so closed and conservative in their theology that it's almost like there's an imbalance between what they believe and the way they live.

"I guess what I'm trying to say is that

we don't just offer people cool clothes, and cool hair. We offer people who are alienated from society, alienated from church, maybe alienated from their parents, or their spouses, or whatever--we offer them a haven. That haven is the Gospel of salvation through Jesus Christ. It doesn't sound too liberal to me, but, then again, don't expect me to play a lot of games. I've never been that kind of guy. I never will. Life's too real to me. It's too painful. I'm faced with it all the time. I'm always dealing with people that have problems. Maybe it's where God has me. Maybe it's just because people wanna be honest with me. I don't know. I'm always dealing with people that haven't got time for the crap. Cut through the crap, cut through the fluff.

"People come up to me, and the first question they ask is, 'Where do you fellowship?' Hey, you know, that may be a valid question, but not in the context of this conversation. 'How are you?' is generally how you start off, you know? 'How are you?' Show me some concern, some compassion, some grace. Let me see the love you're received from God the Father. Let me see some of that in you, before you start drilling me spiritually.

"Let's pretend someone walks up to you now, or somebody reading this article is going through some really intense times. The cliches or the easy, pat answers only hurt them more, because it's like just a facade. Why don't you take some time and just address that person. The thing that I like to do is pull someone aside from the hustle and bustle, aside from the program, and be one person to one person. 'Forget who I am for the time being,' in terms of being a band member or whatever else. 'Let's talk about what is really happening in your life, and what I may be able to do to help.' There is no easy answer. You can't pull someone aside who's kid is hooked on drugs, or who's sister's pregnant, or pregnant themselves, or can't stop drinking, or they're bulimic, or, you know, take your pick from one of thousands of things... Just talk with them. Be real with them. Give them the mind of God. Extend grace to them. Let them see, like Jesus did with the woman at the well, that in the midst of the grossest of situations, that there's abundant grace.

"The thing that irritates me a bit is the people that apparently offer a haven or refuge, by saying, 'Hey, this is a relationship with God. There are no rules.' Those are the same people that are pointing fingers at people that smoke, at Christians that have problems with alcohol...you know what I mean? They're the first ones to point a finger at a Christian who's having a bad time. So, what they're saying denies the way that they really live. I just wanna pull this person aside and say, 'Look, let's cut through all the crap, and let's deal with what the real problem is, and let me assure you, that God has grace for every situation.'"

****I'm reminded of a book I'm reading now, called The Grace Awakening. It says something on the front, like a subtitle: "It's easy to talk about grace, but living it is**

another thing." It mentions that a lot of people pay lip service to it, but, when it comes down to someone else's life, they're quick to judge. Forget all about the grace that they've been offered, and throw condemnation.

"Man, I think grace is the key to getting through this life on earth. My mom had cancer surgery on January 3rd (1990), and I've never dealt with anything like that in my life. My mom and I are very close, and, when I found out that she had cancer, which was on Christmas Eve, our whole holiday was ruined, and I cried like a baby. 'How could this be? My mom's gonna be dead in two months, bla, bla, bla, you know what I mean? I've always been so afraid of cancer myself, because I used to smoke cigarettes. God really ministered to me through that situation.

"You know, you don't get grace to deal with cancer, until you have cancer. Then you get the grace to deal with cancer. That's the whole concept of grace for the moment. You don't get grace to deal with a divorce until you're going through a divorce. Then you get the grace to deal with it. The people that are going to point fingers, and hem and haw and bellyache and complain, don't have the grace to go through what you're going through. And you do have the grace for it, so they shouldn't be talking to you like that. God gives grace to specific people for specific circumstances. I'm not one who wants to get in the way of what God is doing in someone's life. If I can be of assistance, if I could be of service, if I can be a tool or instrument of that grace, then praise God for that. But, I'm not going to be a 'butt-in-ski' and say, 'Oh brother, don't you know what the Word of God says about this?' You know, that whole routine. God knows the circumstance. You be an instrument of grace, and you'll get through life with grace."

****How's your mom doing? Did the surgery help?**

"Yeah. The interesting thing is that, the day before the surgery, I was up all night and had a good long prayer session. I wrote an entry in my journal, and I was confident that I would see a miracle. This tumor was the size of a basketball, and it was in her abdomen. So, we went to the hospital and we were in the waiting room, and then a few hours into the surgery this nurse comes in and says, 'The doctor just sent me out to tell you that your mom is doing fine, and he'll be done in about an hour and a half.' I'm jumping up and down, 'Yeah! I got my miracle!' and I just wanted to talk to the doctor to make sure that...to hear, 'Oh, by the way, it wasn't cancer.' He walked in and said, 'Yeah, it was cancer,' and my heart sank, and my faith was ruined for the time being. He went on to say that he got all of the tumor out, even being the size of a basketball (what a miracle), and it had spread, but it had not, miraculously, to where any organs were infected. So, here God was laying out my miracle, and, because it wasn't the one I expected, I missed it.

"The next day I was filled with joy,



because I had been set straight in my thinking. I realized, 'Okay, she's got cancer, but we had a number of things to be thankful for, a number of blessings.' We got a good head start on it, and we're hoping that she is cured and lives a long life. Isn't that the way it goes? You know, to have things that you expect and, when you don't get what you expected, you miss something that is probably just as beautiful underneath. You see, we got grace the next day to deal with that, and right now I'm completely at peace with the whole situation.

"There's never a dull moment, that's for sure. You know the people whose attitude is, 'Oh, I can't wait for God to come back and get me out of this pit.'? I really feel sorry for them, because you're in this pit to learn how to live in it, to overcome it, with grace, with virtue, with mercy. You can't be in a pit without getting a little dirty, and these people are trying to stay spotless clean inside a pit. It isn't gonna happen. You're gonna get beat up. You're gonna sin. You're gonna fall, you know. Expect it. That doesn't mean you should try to fall, or sin, or whatever else; but expect it, and deal with it."

****That's hard to explain to some people.**

"Yeah, it is, because we're used to people that wear suits and have big hair. That's not our place. It's just not that way. People expect their tribulation to be taken from them. It's not that way. Tribulation is the norm, not the exception. The key in this life is to find Christ in that tribulation, and to have joy in the midst of that tribulation. The only way to do that is with this grace that we've been talking about. That's why I say it's the key to life. That's available only through Jesus Christ, and that's our message."

****For the benefit of several musicians and young upstarts who read Heaven's Metal, why don't you explain Brainstorm, who owns it, and what you're looking for in bands.**

"I own one-third of it. Gene Eugene from Adam Again owns another part of it, and we have an other partner that lives in Canada.

We're committed to artistic integrity, and we are committed to ministry integrity. We have room on our label for people that consider themselves ministers, first and foremost. We have room on our label for people that consider themselves artists, first and foremost. I don't think any one is absolutely correct, exclusive of the other.

"Since we're dealing with music, umm, artistic integrity is a very big ingredient, and that's kind of a glue to everything else. I would say that, generally, what we're looking for is not the next Stryper or Rez Band, or whoever else. What we're looking for is... I prefer to hear of a band third party. In other words, when a band sends me a press kit, a demo kit, it's basically the band trying to sell itself, and that's fine. I find that interesting, and I like listening to their music and all, but what really catches my attention is when somebody I know, or some magazine I'm reading points out some buzz that's maybe associated with the band, you know?

"I guess what I'm saying is, 'we wanna be a part of what God is doing.' If God is working with a group, and maybe would have us move into that group's future, or vice-versa, then that's really gonna get our attention. With that in mind, my advice would be to do what Undercover did. We just started playing wherever we could.

"I went to my pastor, who was John Wimber at the time, and I said, 'Look, John, I wanna be a minister.' He said, 'Well, what do you need me for? What do you want from me, a piece of paper? Go. If you wanna be a minister, go, do it: play swap meets, parks, schools, garage sales, night clubs, wherever. Wherever you could set up, wherever they'll allow you to play.' And, we did. We just started doing it. We kept doing it, and before you knew it, there was all this momentum around us, and it caught record companies' attention.

"I think that's really the best way to go about something, because that way you always have a solid base on which to build. It's much better, if you're gonna play a night club, to go into the place and know that you can draw 50, 60, or 80 people, establish a good relationship with the club owner, and, before you know it, maybe you can start reaching

people on the streets. It's just one example, but, what I'm saying is, that base of support is really necessary, because it provides for you financially, as well as spiritually, in prayer and everything else." **HM**

LOVE LIFE cont'd:

is a great thing.' Where else can you fellowship with other people? If it's not brothers, what kind of fellowship are you gonna get from somebody else?"

"I'd also like to say that my wife is expecting her second baby real soon," says Larry. "Any minute."

****Where do you see yourself in five years?**

"On the pro bowling tour," the band says in unison.

"It would be great to just keep going," says Larry. "I try not to look at it (the future)."

"I know," adds Darin, "the album's not even out yet."

"I feel that good things are going to happen with the band," continues Larry. "It seemed like it's been a struggle for so long, but it really hasn't been, when you compare it to other bands that have been around for just so long. We got together a little over two years ago, and things seem like they're happening so fast. I hope that the Lord just continues to keep blessing us, and that five years from now we'll be in this same room doing this same interview. I hope we just go as far as God will take us. I just hope we remain faithful above anything else."

"I think it's weird," says Gary, "because all these cool things happen, and then boom, we'll get slapped in the face. We'll do a show somewhere, thinking it's going to be good, and we'll get completely attacked, things will break, and, once you sit back in your chair you go, 'You know what? We're not squat. We can be squished like that.'"

"It kind of makes me laugh," says Darin, "seeing how things can go wrong, like tonight: the guitar goes out of tune, and then you break a guitar string. There's no point in getting upset about it."

"I think it's just a way of the Lord humbling us," says Gary.

"It's like, 'Yeah, you're not a rock star,'" laughs Darin. "I know that. I'm a gas pumper. I'm a truck driver."

"Darin has this fear of being homeless," jokes Gary. "That's another thing we've talked about individually, not so much as a group, but if we ever do get anything from the record, we want to support some type of homeless charity. We individually do our part in our church, and we want to branch out and help the homeless. I think a lot of the Blonde Vinyl artists do that kind of thing. That's what a lot of our songs are about too. They're not just about the Gospel."

"Life, love, and pain," waxes Darin.

"We're just basically trying to provide a positive outlet for kids or anybody," elaborates Gary. "Just be real."

"That's all we can do," adds Darin. "We can't be somebody we're not." **HM**

RACHEL RACHEL'S WAY TO THE HEART

By Sharon David Shubin



Rachel Rachel L to R: Jennifer York, Cheryl Jewel, Heli Sterner (in back), Jennifer Sparks, and Brynn Beltran

Four years ago, bassist Jennifer York was given a vision of an all-girl band! Great idea, God. One problem: Jennifer didn't play any musical instrument at the time! But, God had a plan and a vision. I asked Brynn Beltran and Jennifer Sparks of Rachel, Rachel how it all started...

B.B. & J.S.: "Well, Jennifer York came to Los Angeles, enrolled in music school, and then met Cheryl Jewel, our singer. Through a couple of years of knowing each other and talking about the band and the project, Cheryl felt called to do the same thing. A lot of prayer went into it. They met Heli Sterner, our guitar player. Then Heli found Brynn Beltran, our keyboard player. The hardest position to fill by far was the drummer. Then, through a mutual friend, Brynn found Jennifer Sparks.

"We got our material together and we did a few showcases, and Word Records happened to be at one of those showcases. They saw that we had potential, they liked us, and they signed us! So, the band was put together outside of anything to do with the record company."

**What do you have to say to people who might think you were signed just

because you're girls?

B.B. & J.S.: "Maybe one of the reasons they signed us is because we're all girls. But, if they went to see us and we were really horrible, they're not gonna sign you just because you're a girl!

"Those kinds of comments are unfair and they sting a little, but, we can understand where that attitude comes from. When you look at secular all-girl bands, most of them were put together by the record company. It's a very commercial thing. We really believe God plans on using the fact that we're all women--using that novelty to draw people in--but, we all play and write. We're talented musicians who have been playing for a long time.

"We wish that we could get away from being called an 'all-girl' band. How come the other bands are not called an 'all-guy' band? They don't say that about them. But, we realize that's a factor that's always gonna be talked about. We'll never get away from it, 'cause we'll always be 'all girls!'

"What's really important, and the one thing we all work at, is that we want to be musically together. If you've got something to say, you've got to say it in a way that's going to get their attention. We don't ever want to slide

musically on the fact that we're women. We want to be as good as any other band out there, not just using the 'image' of being women to get by. We're pretty passionate about what we do."

**In other words, what you're trying to say is that, if somebody listened to an instrumental by Rachel, Rachel, they wouldn't say, "Dude, I bet they're all girls!"

B.B. & J.S.: "Right! There you go!"

**How did God create Rachel, Rachel...and where did your name come from?

B.B. & J.S.: "We originally had a different name, which was...I hesitate to say... It was 'Treah,' which is 'Heart' backwards. This was the name given to Jennifer York in the vision, when she was beginning the band. We had a lot of problems with people discerning what the name really was. We were called everything from 'Trash' to 'Treeh.' People would say, 'Trash: Man, what a cool name!' It was becoming a sore spot with everyone, because it was just hard to get people to see it in print and it was hard to pronounce.

"Finally, we had decided to use a woman's name from the Bible. So, our manager, Bob Angelotti, had come up with the name Rachel. It sounded really good, so we just doubled it, and it sounded even better. How's that?"

**Well, that's pretty normal: nothing cosmic, no hidden meanings. Why did you all choose Christian rock?

J.S.: "God had a calling on each of us, and, in His perfect timing, it came together in the form of Rachel, Rachel.

"I had spent lots of time playing out in the world's music. I got to a point where it was no longer the fulfillment that I had gotten from playing music before. At that time I was a new Christian. I had the opportunity to play in a few ministries, and I was being ministered to myself--through those ministries. After I experienced music in the ministry, I said, 'Wow! This is what I've been working towards my whole life.' I didn't even want to play music out in the bars anymore. I had no desire to. I then played with a few high school ministries, and they had ended kind of abruptly. I wasn't playing at all. It was at that point I said, 'Well, Lord, if You don't want me to play anymore?!' So, I was ready. I hadn't even played my drums for six months when I got the call from a

mutual friend of Brynn's. I had just told him, 'If I can't play for the Lord, I'm not gonna play anymore.' It was that same week that Brynn walked into the music store and met him."

B.B.: "I know Cheryl, our singer. She was singing for a long time. She's just great. She's done sessions here and there, and had a record deal with a country band. She's done a lot of things. She became a Christian, and she met up with Jennifer York. She just knew that what she had been doing with her voice was not fulfilling to her--even though she had gotten to the point where she had a record deal. It turned out that she didn't want to do that after all. So, when the Lord calls you to do something, He gives you the desire to do that thing."

"Heli, our guitar player, had been in an all-girl band that was not a Christian thing...and just hated it, because of all the sexual stuff. The girls couldn't really play. It wasn't a musical thing. It was a commercial, sell-the-sex kind of thing. She just couldn't deal with it and hated it. She wanted to do some kind of Christian project. But, because of the bad experience she had with the other band, she was hesitant to do another all-girl thing. But, she did want to do a project for the Lord."

"For myself, I've never had a desire to do secular music at all. I've been in the worship band at my church. ...Actively involved in everything musical, directing major productions that we put on--all in the Name of Jesus. I've never even wanted to do anything but Christian music."

"It seems in my writing (that) God has really gifted me in that area. The way that the Lord communicates to me is that I'll sit down and I'll start writing. All of a sudden, I found as I would sing my songs at the church, that He was talking to other people too. The things that made me cry, made other people cry--through the Holy Spirit. That's how I knew that (it) was my calling."

"Then, when this band came up... I avoided this band. Finally, I said, 'Okay, I'll give it a chance.' And, it just felt right. As it came together, we saw God open doors for us, and we just knew that this was from the Lord!"

**Who is Rachel, Rachel? What about your lyrics, your vision? What is the call in your heart?

B.B. & J.S.: "Our lyrics range from

heavy Christian heart-sung ballads directed towards Jesus to songs like *Long Lost Love*, which is about not giving up on a relationship. It's talking about biblical principles in a relationship."

"If there's an answer, let it call my name..."

"We're just seeking God's will. It's hard to say what God wants for the band. We don't know! We're trying to take it one day at a time. I guess we're seed planters. Our secular friends remember the lyrics to songs like *Rain On Me*. They don't know the Lord or have ever had any interest, but maybe the



peace that they feel from the lyric is the work of the Holy Spirit. I don't think they're fully aware that it is what's happening. So, if we can just plant a seed that the Holy Spirit can water, that's a wonderful thing."

"Look in my eyes, You'll see me strong and bold and wild..."

"By having a mixture of songs on the album, it not only ministers to those people who don't know the Lord yet...and this could wet their appetite, so to speak. There are songs that are so full of spirituality, blatantly, like *In The River*, that people who do know the Lord...He can minister to them as well."

**What kind of obstacles, if any, have you faced? How do you perform in the midst of them? And is your success as a band parallel to your success as a ministry?

B.B. & J.S.: "I would hope our success as a band would be a blessing from God. When you're ministering, it's not you who's doing it anyway. It's you allowing the Lord to use you, and He's doing the work. So, you're really not there. You just call on Him. He loves us and He understands our ups and downs."

"He's the One Who made us emotional creatures. You have to count on Him...and He likes it when we're obedient. When you make a commitment to be on a worship team or whatever, and you go through with that commitment, no matter what you feel, and you are true to that commitment: He blesses those kinds of things."

**What impression would you like to leave with your audience?

B.B.: "Well, to anyone who might be looking up to somebody playing on stage, whatever they might perceive...that they would see that it's cool to be a Christian. It's not a bad thing, which is what the world perceives it to be. They're not giving up anything, they're getting a lot!"

**Well, ladies, are there any last thoughts? Because, we are out of time!

B.B. & J.S.: "Well, we're glad you asked questions about the fact that people might be leery that we're an all-girl band: thinking it's just the right clothes and a cute instrument and all that kind of thing. That's really not what we're about. It's more than just a girly thing. Even though we understand where that

comes from, it's unfair to judge us that way. When people come and see us live, they are so nice and full of praise afterward. They like seeing that we do all that we proclaim we'll do--all in the Name of Jesus Christ."

Rachel, Rachel should be playing in Los Angeles again real soon. Their first offering through Dayspring Records is titled "Way To My Heart," and they certainly have a way. I promise: If you close your eyes, you can't even tell they're girls."

Rachel, Rachel has an address where you can write to them: PO Box 10314, Torrance CA 90505. HM

LIVING SACRIFICE IS DEAD ON TARGET

By Steve Schmutzer

Add to the growing and gritty plethora of thundering thrash the self-titled July release of LIVING SACRIFICE. Emerging from the New York-based R.E.X. firing grounds, this young foursome is a tight and talented force that True News describes as a band that will "keep your hair flying, and your neck in traction." Aside from the attraction that this will gain from hairdressers and chiropractors alike, Living Sacrifice is a band that will flip the nitrous oxide switch for all who delight in racing down the highway of thrash appeal! In an arena of music where melody is secondary, and the driver's seat is commanded by tight rhythms and allegorical lyrics, this newcomer to the thrash scene makes a statement of significant staying power. Technically, this is a superior band, and though following closely in the footsteps of labelmates Believer, this is a high-quality outfit that stands high on its own, and is sure to assume a side-by-side position with the best in the forging of future speed metal standards.

A late night telephone conversation with Living Sacrifice's bassist and primary lyricist, Dan Johnson ("DJ") provides some enlightening insights into this most impressive quartet of young thrashers:

****Tell us about your current lineup, and the significance of the name "Living Sacrifice."**

"Actually," says DJ, "we are a really young band. Our drummer, Lance Garvin, is 19 years old. I am 20 years old. Our guitarist, Bruce Fitzhugh, is 19 years old, and our other guitarist, Jason Truby, is the youngest of us; he's 18 years old. When we signed the original contract for recording a couple years ago, Jason's mom had to attend the meeting in the lawyer's office with us. He was too young to sign on his own, so she had to do it for him. It was kind of funny! I guess we chose the name Living Sacrifice because it really describes our relationship with the Lord and how we should live in Christ. Besides that fact, it sounds thrashy, and when you're in a band, you want to make sure that everything about that band contributes to the statement and image that you're trying to achieve. Where we live, in Little Rock, Arkansas, we really want people to know what they can expect from us."

****Little Rock, Arkansas? Certainly you do not find yourself one of the common forms of music down there, do you?**

"No, we don't. In fact, we are the only acting thrash band around here. This area is really big into Classic Rock, and Country and Bluegrass. We do find ourselves a minority here."

****So, why choose thrash? Just to be different?**

"Well, not really. Lance and I are longtime friends, and I do mean longtime! We go clear back to being friends in Elementary



School. We have always followed the music scene together, and we have developed similar interests musically throughout the years. Thrash was eventually to become a very strong interest for both of us, and so we made a specific choice to play it as a band. The other guys, Bruce, we met him in Junior High, and Jason, in High School, had similar interests. So, the choice to play thrash as our style was a very natural thing."

****Tell us about your shows. Does any certain personality accompany your shows, or is there any particular artistic statement you try to make when you play?**

"Our shows are just pretty much straight-ahead music and raw performance. Nothing too fancy. Our emphasis is on developing ourselves musically; that's where we feel our strengths are, and that's what we try to portray. It's not all music though. We stop between songs and quote scripture that relates to what we're singing about. We make an effort to share the Word without actually getting into any preaching. The material that we do share often comes in the introduction of songs, as we relate the Word to the issues that we address in our songs. I don't really call us a 'ministry band' in the sense that some bands do. Our ministry is not from the stage; it is mostly in the one-on-one contact that we have with people before and after the shows. We also deal with a lot of people's issues through the mail. All in all, we try to avoid falling into a set pattern of approach, and we determine our methods depending on the approach and situation of each individual person."

****Tell us a little about how you came to gain the attention of R.E.X. Records, and give us some of your perspectives on the new release.**

"Yeah. Actually, Doug Mann first heard about us through Kurt Bachman (Believer). I had talked to him and told him what we were doing and all. He told me that we needed to get a demo together, so we went in the studio and did a three-song deal that we gave to Kurt. He eventually got it to Doug, and R.E.X. later decided that we were the next thrash band that they wanted to sign. I guess it all worked out easier for us than most bands find. R.E.X. has been so cool to us as well. They're the perfect label for us. They've got their act down right with Believer, and so we feel that they'll do Living Sacrifice well too. The new release is self-titled. There's ten songs on it, and we are very pleased with the way it came out. I think the production has been handled well, and we really couldn't be happier with the final product. I think it represents Living Sacrifice well!"

****Any standout cuts on the release?**

"Well, I suppose each of us is going to have a little difference of opinion on that one, but personally, I really appreciate 'Internal Unrest' and 'The Prodigal.' The first of those deals with depression, probably something everybody can relate to in part, and it is musically weird as well as lyrically sound. "Internal unrest, emotional decline Cruelly overbearing, Will confined Future uncertain, Past regrets Temporal pain, Not easy to forget ("Internal Unrest")

"The Prodigal,' on the other hand, has excellent rhythms that change and adapt with the directions of the song. It has an undeniable 'heaviness' feel about it. I really like it!"

Cont'd on next page

METAL TRACKS

LIVING SACRIFICE cont'd:

****How do you deal with those critics that claim thrash is illiterate and that it has no staying power or creative character?**

"I guess I'd have to say that they've probably never played it before. There's a lot to this style of music, and as one who is in the business of creating and performing it, I know that those kind of people are wrong! I'm totally convinced that it's here to stay; the fans of thrash would agree with me on that one."

****What are your influences in Living Sacrifice?**

"Well, the field of thrash is somewhat limited, and so people are always going to liken you to some of the same bands. I have really felt some similarities exist between Living Sacrifice, and bands like Slayer (I definitely agree with this comparison--Steve), Kreator, and Metallica. Other bands like Black Sabbath have certainly had their musical impact on us too; they were among the first."

The conversation winds down. DJ shares with me that Heaven's Metal readers can specifically pray for the band regarding their transportation needs as they contemplate a tour. Most importantly, DJ emphasizes, is the need for continued growth in spiritual maturity and effective ministry. "Our first call," DJ confides, "is to represent Christ in all that we do and say."

Hmmm. I think that's a life of living sacrifice. Wouldn't you agree? HM

Wonderland Records has signed Southern California speedsters **Betrayal**. That's right, the core of the band that used to be known as **Martyr**--guitarist Marcus Colon, drummer Brian Meuse, and guitarist Matt Maners--will be getting some seriously intense thrash/speed on compact disc. "Renaissance By Death" promises to be highly experimental in nature. "The last thing we want," says Marcus, "is to make a record with one guitar sound, one drum sound, and have just another speed metal album. We want to take people on a journey with us when they listen to the album." The band has a large concern for fans of death metal, who often delve into Satanism and witchcraft. "We want to talk about these things on a deeper level than just, 'get out of it.' The songs dealing with Satanism are written in language which is understood by those involved in it, not just an outsider's perspective." Look for a release in January '92.

Danny Marianno, the former lead vocalist for now-defunct **Rage Of Angels**, is fronting a new, all-secular band called **Shaker**. The last band he was in, **Big City**, fell apart right before entering a recording contract. The other former R.O.A. members are also in secular bands: guitarist Frank DiCostanzo and drummer John Fowler are in the band **Steel Heart**, which is currently receiving lots of MTV airplay; and guitarist Greg Kurtzman and bassist Dale Glifort are in a band called "Blab," which plays a

funky R&B style a la Extreme.

Stryper has sent everyone on its mailing list a cassette of the two new songs on its "Can't Stop The Rock" compilation album, due out now. It has **Believe**, which was made into a video, and the title track, **Can't Stop The Rock**, which is an old **Roxx Regime** tune that they added words from many of their past songs to. The tape also has an interview with **Robert** and **Michael Sweet** on the band's changes, etc. The compilation will have most all of the band's singles: **You Know What To Do**, **Soldiers Under Command**, **Together As One**, **To Hell With The Devil**, **Free**, **Honestly**, **Always There For You**, **Lady**, **Two Bodies (One Mind, One Soul)**, **In God We Trust**, and the two new cuts.

Don't miss the official R.E.X. sampler album--"ARGH!!!" It features several cuts from new R.E.X. artists like **Living Sacrifice**, **Primitive Dance Tribe**, **The Throes**, and **No Laughing Matter**, as well as four remixes from **Haven**, **Believer**, **Greg Minier**, and **The Lead**. Keep your ear to the ground for a future "true-to-life", "serious" remix of "Extraction From Mortality" with new cover art and vocals, which will be released through R.E.X. and **Road Racer**. **scaterd-few's Ramald Domkus** will be doing a project for R.E.X. soon.

Legend, who used to be known as **Archon** before the Heaven's Metal "Give The Band A New Name" Contest, has been signed to **Dayspring Records**.

The 77's played a rockin' **Led Zeppelin** style cover of the **Blind Willy Johnson** tune that Zep made popular **Nobody's Fault But Mine**.

Audio Adrenaline, who crafted the hip thrash/rap tune **My God** for the **Nancy Reese** sampler, have signed to **ForeFront Records**. The single will finally be made commercially available, as it appears on the label's new compilation, "On The ForeFront: The Best Of Rock And Rap, Volume One."

Sacramento's guitarist, **Bryan Toy**, has left the band, which has decided to remain a four-

member unit, and is working on new material.

Word has it that **Ulf Christiansson** of **Jerusalem** has recorded another solo album.

Expect another album from **Seventh Angel** in November. **Labelmates Detritus** hit the **CMJ Hot 100** charts at 94, went to 90, and is still climbing at #80...and this is all on its own, without a label radio push.

Jet Circus has remixed a "leather mix" of **Victory Dance**.

Lanny Cordola, ex-**House Of Lords** guitarist, member of **Magdallan**, has signed a solo deal with **Intense**. It will feature guest vocalists, one of which will be the vocalist for **House Of Lords**. Half the album will be jazzy, acoustic stuff, and the other half with wail a la **Joe Satriani**. It will be called "Electric Warrior, Acoustic Saint" and be out in November. Look for a jazz-court version of **Amazing Grace** on it. Bandmate **Ken Tamplin** has finished solo album number 2, which will release this month.

We wanted to tell you this last issue, but it wasn't official yet: **DigHayZoose** is signed to **Brainstorm Artists International** (the new name for **Broken Records**). The band has already recorded its debut album.

Fourth Estate guitarist **Dave Beegle**, featured on the **TransPerformance** automatic-tuning guitar promo video, has impressed guitar legend **Jimmy Page**, who said he wanted to personally meet Dave. Page stated that Dave's video performance of **The Rain Song** was a "most exceptional one."

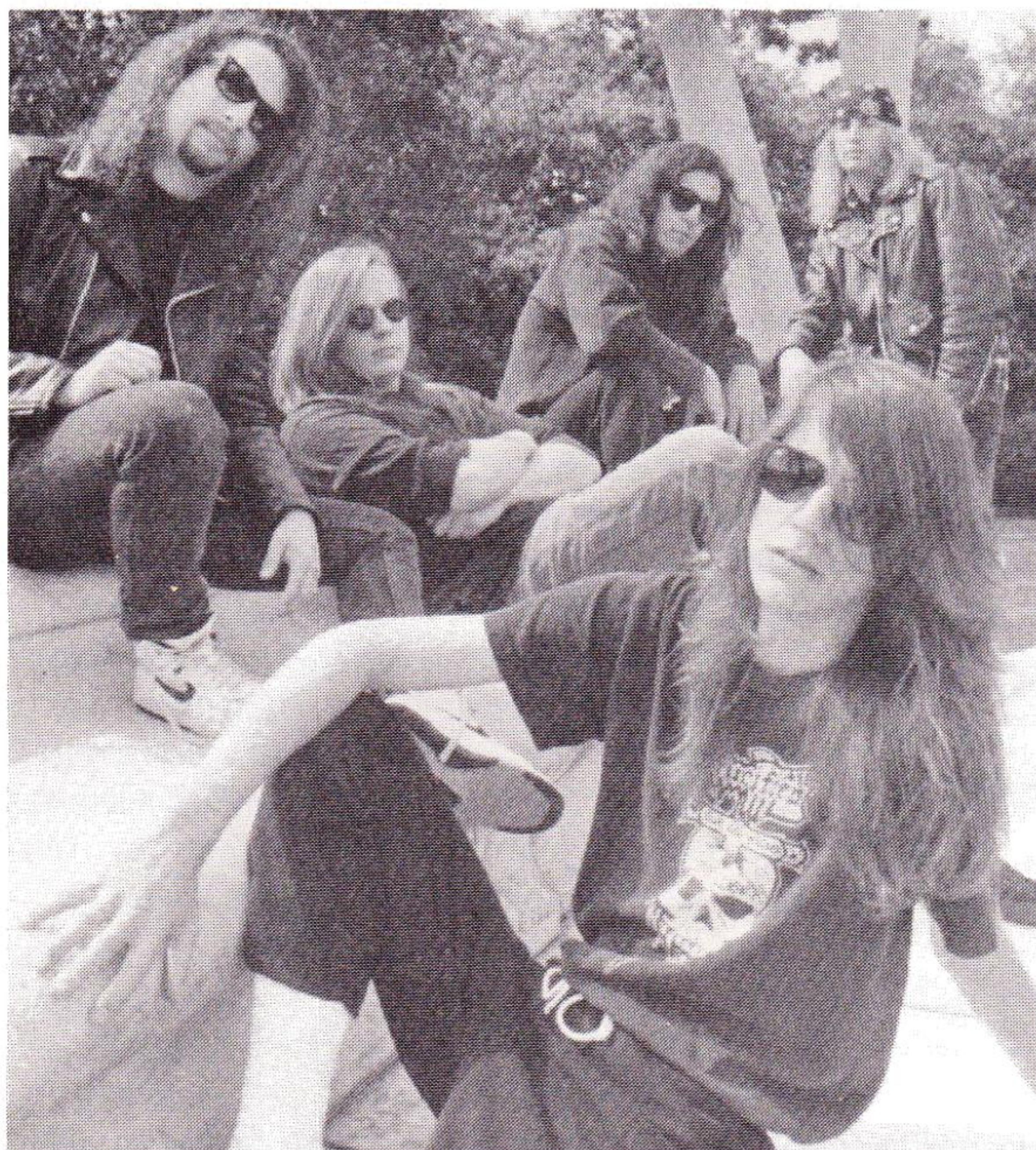
Fair Exchange was excited to see its debut album listed among **Eclairs Metalliques'** top-ten playlist in Belgium.

Greg Shultz, former **Driver** and **Joshua** keyboardist, is currently working with former **Idle Cure** and **Shout** member **Chuck King** for an upcoming Christian album.

Support act **Saigon Kick** were kicked off the short **King's X** tour, due to a mishap where the club owner told the bands that the club needed to shut down at 10 pm, which resulted in a decision to nuke the opening slot. The club

owner made an exception for **Saigon Kick** and told 'em to go on. They were supposed to play only a short set, and when told that it was their last song, the band broke into another and then another. The **King's X** road manager had the lights dimmed, and the band went into another tune, so they cut the power. **Saigon Kick's** guitarist jumped off the stage and tried to strangle the **King's X** road manager. "We may not get you back right now," he threatened, "but we will get you back!" With the threat of physical danger, **Saigon Kick** got the big boot the next day. And you got the true story from **Heaven's Metal** (who talked to both sides).

Pakaderm Records is no longer a **Word**-distributed label, but actually joins the "Word family" alongside **Myrrh**, **Dayspring**, **Word**, and **Canaan**. "Finally we can get back to doing what we were called to do: write and produce music that



Betrayal

DOUG
PINNICK
&
KING'S X

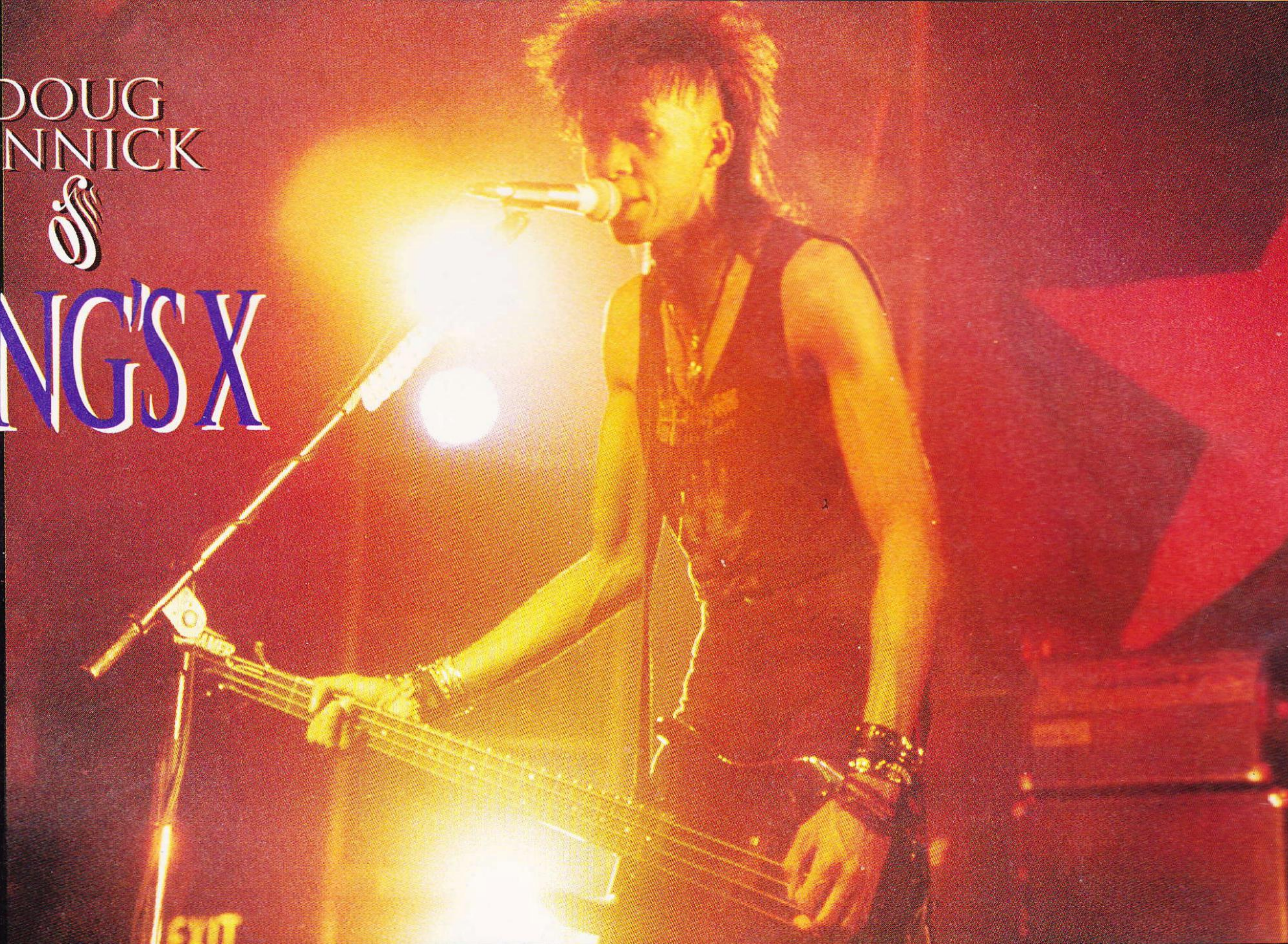


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HEAVEN'S METAL

GREG BISHOP
of X-SINNER

(Photo by Donna Palmisciano)



will glorify the Lord," states the Elefante brothers.

Sacred Warrior is working on its fourth album.

Sanctuary and YWAM are working together to bring the first ever **Christian arts festival in the Soviet Union**. The fest will be at three different cities: Moscow, St. Petersburg, and The Kremlin site. The Sanctuary folks will be there from December 29th to January 7th. They have full governmental authority to minister freely, and will be bringing three bands to perform besides the Sanctuary Worship Band: **Tourniquet**, **Bloodgood**, and **REZ** (I've couldn't have made a better choice!). To help raise money for the outreach, Sanctuary and Frontline Records have joined hands (which will be happening much in the future) to release a song for retail and radio release, as well as a radio show explaining the evangelism/missionary trip. Jim LaVerde and Guy Ritter are writing a **We Are The World**-type song to raise funds. It is tentatively titled **Common Ground**, and will be sent free, along with plenty of info concerning the outreach, for donation of \$10 or more. Most of the money raised will be used for bringing Bibles in. There's even talk of re-recording some existing Intense material with Russian vocals for distribution over there. Praise the Lord, eh? Please be praying about this venture. If you'd like to contribute, you can send your donations to: Sanctuary Soviet Trip, PO Box 4130, Redondo Beach CA 90278.

The "Surrender" album by **Joshua** could very well be re-released on a Christian label here in the U.S. The band has changed its name to **Jaguar**.

Paradox has recorded a new five-song custom tape, entitled "The Wrath." The band has its own fan club now, which gives you a membership certificate, bumper sticker, button, and 8 x 10 photo, and a personal letter from the band member of your choice, all for \$10. You may soon hear vocalist Manuel Castillo singing for a well-known band out of Nashville...

Torn Flesh is recording a new album, called "The Dark Web," which features cover art work done by Sean Sellers, a 21 year old born again person on death row in Oklahoma for the slaying of his parents as "an act of obedience to Satan" several years ago. He also co-wrote lyrics to one song, called "The Dark Side."

The **Heaven's Metal** "Cool Tunes" tape reached number three on a radio station in Spain's playlist. Even though it's not licensed for radio airplay, we still rejoice that it's being played in the midst of an all-secular format. The tape, by the way, is in stock and available.

Jim LaVerde's band, **Showdown**, are pursuing a deal with several labels.

FanFare is a new Belgian and Dutch magazine covering all types of metal. For secular exposure, send bio, photos, demos, etc. to: PO Box 1517, 1000 Brussels 1, Belgium.

Allies have moved to Nashville, or at least Bob Carlisle and Randy Thomas have. New band members are: Bryan Fullen on drums; Mark Hill on bass; and Scott Sherriff on keys.

Bob Larson, who has a syndicated radio show that was mentioned in this issue's **Tourniquet** article, is coming under attack from

secular death metal bands that hate him. Apparently bands like **Morbid Angel**, **Obituary**, **Napalm Death**, and others have decided to try and bring him down. (Maybe they're praying to their little god, Lucifer) You can support Bob Larson prayerfully. His address is PO Box 36A, Denver CO 80236.

Guardian have filmed two new videos, for **Power Of Love** and **Never Say Goodbye**. They were done by Mercenary Films out of New York. I've seen **Power Of Love**, and it's professional and action-filled. Word/Epic have contracted Concrete Marketing to do mainstream video, radio, and press tracking, plus an exciting new retail program called "The Concrete Corner," which links up independent record stores like one big chain, offering them a big display and regularly featuring new noteworthy acts, of which Guardian is one.

Fighter recently played at a military base in front of about 4,000, out of which almost 75% responded to the altar call. Sean, the lead vocalist, was shocked, and wanted to make sure these people knew what they were doing. Twice he told people to sit down if they weren't serious and wouldn't commit their entire lives to Christ. Almost no one sat down! Thousands coming to Christ in one concert! Praise the Lord! A lot of people have been confused over guitarist Bill Heller's connection with **Megadeth**. Here's the story: Bill was in a band called **Renegade** with Dave Ellefson, currently bassist for **Megadeth**. When Iowa-based **Renegade** broke up, Dave went to L.A., where Bill roomed with him later, along with Dave Mustaine. There you go.

Craig Erickson has a song slated to appear on an upcoming unknown guitarists compilation album on **Shrapnel Records**.

Michael Wright, the guitarist (with the black hair) who performed on the **Vengeance Rising** video **Before The Time**, is seeking members for his own thrash unit **Theocracy** (not the one reviewed in this issue). Interested parties should send tape and resume to: PO Box 8129, Long Beach CA 90808.

Chosen Generation has a new drummer--**Robbie Lee**, the guitarist for **Armageddon**, who plays great jazz/blues drum licks.

R.E.X. Music signed pop/dance artist **Code Of Ethics** (Duran Duran meets Information Society), and progressive rockers **Spy Glass** (Euro-American rock).

The East Coast band **Ransom** reviewed in **HM Issue #27**, has obviously changed its name after hearing about **Ransom** on Intense Records. This band is now called **The Rest**, and can be contacted at 138 E. Union St, Allentown PA 18103.

I had the opportunity to judge a new talent contest at The New Union in Minneapolis, Minnesota last May, where several unsigned metal bands showcased its talent. Some of the bands included were: **Vital Union**, **Zadox**, **Vital Ryte**, **Solid Rock Band**, and **Reign Of Kings**, which features a local guitar shredding king named Todd. The members of **Deliverance** and myself formed a makeshift band called "X-Tractor" and we threw together impromptu songs with make-it-up-as-you-go lyrics. Lots of fun.

Australia is rockin' out these days, with **Mortification** on Intense Records, and un-

signed bands **Paramecium**, **Metanoia**, **Holy Rite**, **Existence**, **Rizen Sacrifice**, **Sanctified**, **G.L.M.**, **C.I.A.**, **Disciple**, **Rosanna's Raiders**, **The Toerags**, and **Justice**.

Surrender, after its set at the Soundtrax Group showcase last May, had this to say about its music: "I think our music is able to help convey His joy and encouragement," says lead vocalist Mike Alten, "and not a doomsday message. I think basically we want our message to be authentic, genuine, and real: Christ-centered, but away from the 'Hollywood Jesus' preaching."

"We don't want to say, 'Yeah, you need to be washed in the blood of the Lamb,' because a lot of people don't even know. They think you're talking about Friday the 13th," says guitarist Charlie Johnson.

"It's gotta be milk before they can take it," says Mike, "not that it's watered down, but it does have to be milk."

On the band's unsigned status: "We've been faithful with a little for a long time," says bassist David Massie. "'Lord, are we gonna be able to be faithful with anything else?' 'I guess every band has that same desire. It's not that I want to get rich or anything, but we all have such a passion to play.'"

Guardian was the headliner at the Soundtrax Showcase, and they put on a whale of a show, with tight playing, lots of energy, and yes, backing tapes for the BGV's, but it only improved the sound rather than distract. **Stryper** guitarist **Oz Fox** came out on stage to jam with the boys, who ripped through a rendition of **To Hell With The Devil**. I asked vocalist Jamie Rowe after the concert what he thought of his new job of singing with **Guardian**: "I absolutely love it," he says. "It's the best thing in the world, because I've always looked up to the guys in **Guardian**. I like 'em, and, for some odd reason, I think God's been working this out for the last four years. Me meeting Tony and everything like that, so I just think it's a chain of events leading up to this."

"It's a day and night difference from former situations," Jamie says with a laugh. "I mean, we don't do anything as a band without praying. We did once. One time we rehearsed, and we had a bad rehearsal, and we didn't pray. No matter what, we sit down. We're supposed to practice at 7:30, and we never start until 9, because we usually pray the whole time. I've learned a lot from Tony and Dave about this whole secular thing, the bunch of crap that it is. I've learned more to trust in God and quit leaning on myself. Who cares about Metal Edge? If it happens, it happens. If not, don't worry. I could go on and on about what I've learned from these guys."

"I've got brothers that, if I've got a problem, I can tell them with no shame. I can say, 'Guys, I need help,' and know they're not going to lash at me or anything. I've never had that--never before. I seriously, seriously consider myself lucky to even be considered to be worthy to be in this band."

Opposite Page: Oz and Jamie Rowe playing "trade that lick" (Photo by Doug Van Pelt)

Decision-D, Holland's hottest Christian thrash band, crossed the Atlantic for a short, three-gig tour in Texas last June. It cost each member of the eight-man entourage (band and crew) \$800 each for the flight. The natural question one would have for such a band is: Why? "Well actually, we don't know," says the comedian/vocalist Edwin Christian. "Last year we met Blanch (Pall, a woman in Austin who sponsors many shows here) at Cornerstone, and she invited us to come over. Two months ago I called her and asked about this tour thing, if it was going good or not. We decided, 'Don't do it.' Suddenly she called me and said, 'Man, I arranged some concerts for you guys. You need to come over.' So, we prayed for it, because we didn't have the money. We wanted to come with eight people. God provided in two days. We just feel we didn't just come for concerts, but for other purpose. It was a very blessed time for us. Next time we come, we'll probably do more shows and have a cd.

"It takes a lot to come over here from Holland. You don't do that like an afterthought. We was feeling kind of more that God wanted us to do this. We are a band that is kind of spiritually breaking through the secular scene in Holland. We feel very spiritual at the moment to take such a decision to come over here and play. It's not like going into the office and saying to the other guys, 'I'd like to leave for the United States.' It took a lot of prayers.

"The people (here) especially have been a blessing to us. As we hear from them, we've actually been a blessing for them. A lot of things happened. We've seen God's grace on this whole thing: the people we've met, and the relationships that's been built up in such short days. That's a real blessing for us. Coming into the United States, we had a lot of problems with immigration. We were feeling that Satan wanted to push us off, but we came through and it's been such a blessing to us. We're seeing through next year." The immigration officials wanted to ship them right back when they arrived, thinking this was a band of radicals who wanted to take lots of American money back with them. Of course, they left with less than they came with. Good friends in the Houston-based band **Red Ink** helped the guys get out of the immigration office alive. The band plans on recording a CD soon, which they hope to tour the Netherlands, Belgium, Germany, and Poland with.

The band is also involved with a theater complex in Utrecht, The Netherlands, which will house concerts, seminars, church services, and meals. Evangelical Church God's Pleasure is the band's church, which is the backbone of all the ministries, another of which is Schuthouse, a home for boys to get back on their feet again. They also have a music shop, where radical music is sold. For support or other info, you can write: Foundation Gospel Promotion, PO Box 762, 3500 At UTRECHT, THE NETHERLANDS.

Bloodgood is now signed to the newly-reformed Broken Again label, and has an album recorded that's coming out in September. "It feels like the rebirth of the band," says bassist Michael Bloodgood. "We've got a new label that believes in us and has put some money into the band. We just finished what I think is our best



record ever. It sounds great, cause it was all done digitally. We had a great producer and some great players on the album: David Huff (**Giant**) and Tim Heintz, to name a couple. We've got a good lineup of guys. I couldn't say enough about what a great drummer David is. He's phenomenal. He's the pocket king, and he's so tasty. We're big fans of **Giant** anyway, and David was the number one pick of our list of three drummers. David, Jerry Gaskil, and Steve Smith were our top three choices of drummers we wanted to use. When we found out David could do it, we were just doing backflips. I think he had a lot of fun, because **Giant** is a lot more structured than **Bloodgood**. I know with Dann, his brother, every little lick is scrutinized; and we're a little bit more on the edge studio-wise. We were like a little cheerleading squad back there, 'Oh man! Yeah, Dave! That was awesome!' He's really a good guy. Tim Heintz, the keyboardist, is a professional from the word 'Go!' He had about \$100,000 worth of keyboard stuff. He got some phenomenal tones on the record.

"The label is excited about the band. They're gonna promote the band and do what I think a label should always do in promoting and pushing their artists. We got a good contract with people that really believe in us. They have a vision for what we're trying to do, having seen us over the years and the videos. I feel like God's given us a new lease here. We're excited. We've been kind of laying low for the last year, kind of soul searching to see what God had for us. We were wondering if we should sign strictly with a mainstream deal or stay on a Gospel label of some kind. Broken Again, which is owned by Quantum/Maranatha, has a great game plan. Everything they said they'd do, they put in writing. I feel like we're being dealt with straight. It's exciting to be with people who are excited about what you're doing, and not just a number or statistic.

"We're looking to going out in the fall on a tour, probably through the spring. Just getting out and do what **Bloodgood** does best, I think, and that's preaching and teaching. We're hoping to get the opportunity to do that. Les and I are going out on a 'p.a. (public address) tour' for

six weeks before the album is released to talk to radio people, youth pastors, and everything else.

"The label is doing a major advertising campaign. The pro cd's that are released of our single will have three different mixes: an AC mix, a CHR mix, and an AOR mix. This is what the mainstream always does. The people doing marketing have worked with bands like **Warrant** and **Skid Row** and people like that. They really believe that we have a good crossover appeal, so they'll be releasing the cd's to both mainstream and Christian radio. We've got a distribution deal just about wrapped up with BMG and a couple others, so it looks like we have some serious distribution happening. We're shooting an MTV video in early August. The label is really doing things that I think need to be done to break the band and get a higher profile, which enables us to play. That's the bottom line: We want to do what it takes to get the big audiences to play. It takes radio support, distribution, and marketing to do it. I think these are the guys to do it. They're not afraid to get their sleeves rolled up and go for it."

In describing the album, Michael goes on to say: "I think people are really gonna love this album. Paul's guitar playing is just extraordinary. Les is really singing his heart out on this record. He's using a \$14,000 mike, state-of-the-art processing. His voice sounds like it's never sounded before. Doing a digital record is a whole different world anyway. On this record, Paul is a much bigger contributor than he had been on 'Out Of The Darkness.' He's having a chance to shine and do what he can do. Where, he hasn't really had that spotlight before.

"The textures are great. We used some great handmade Taylor 12-strings for the acoustic parts, and big ole Marshall stacks and Gibson Les Pauls for rhythms. All the stuff we wanted was at the studio...instead of trying to do all your tracks with one guitar and one sound. With digital you don't lose anything, so we've got a whole choir behind us on probably our AC single, called 'I Want To Live In Your Heart.' It's a Foreigner-type thing. The band stretched again. It kind of reminded me of 'Rock In A Hard Place,' as far as just stretching the band and not



Galactic Cowboys L to R: Ben Huggins, Monty Colvin, Alan Doss, & Dane Sonnier (Photo by Keith Carter)

be afraid to do new stuff and take different approaches. It's a very musical record and, I think, real passionate. We've got stuff on premarital sex and divorce, and the finality of death."

Jet Circus has made its debut on U.S. soil, with a small tour following Cornerstone. With the wit of bassist Ez Gomer and guitarist/vocalist Terry H, the band is going to leave behind many stories with its label--Wonderland. One such memorable event happened shortly after the band arrived. Label head Caesar Kalinowski took the band to a friend's house, who had a swimming pool. The guys asked if they could swim, and the couple who owned the house didn't mind. Immediately the guys stripped and dove into the pool. I guess some of the customs in Sweden are a little different than here...

"The time has been good so far," says Ez, "but I'm almost crazy now, hanging out with the wrong people all the time (casting a glance towards Terry, Caesar, and Wonderland employee Paul Bradaukis)." When asked what they struggled with the most, Terry and Ez both said each other's name. When asked to be serious, the two wisecracks mentioned working on new material and doing a video for the Swedish market, because "Step On It" will have Swedish distribution by CBS/Sony. "We have found our sound," says Ez, "and we will remain with that. I think it will keep up with being quite different from one song to another, but always Jet Circus."

The Galactic Cowboys explain the lyrics on its debut album: "I'm Not Amused is one point of view of two related subjects," explains vocalist Ben Huggins. "First, there was a kid killed by a Satanic cult down here. Second, we see these idiotic Satanic music videos from bands who say, 'We don't worship Satan,' and then have pentagrams plastered all over. That kind of stuff doesn't amuse us."

My School: "Though I've never been to a school reunion," says bassist Monty Colvin, "I wondered what it might be like, how would people perceive me, what they would they be like now? They probably thought I'd never amount to much."

Why Can't You Believe?: "My brother's had some personal problems," admits Ben. "He'd say to our parents or other people, 'Why can't you believe in me?' On the other side, they'd look at him and go, 'Because you're not helping us to believe in you.' Typical arrested adolescence."

Kaptain Krude: "Living in Houston,"

says Monty, "you become aware of an oil spill just about every week nearby in Galveston. Our Kaptain Krude, though, is based on that guy in Alaska who was the captain of the Exxon Valdez. The song's a humorous way of looking at a tragic situation, not to make light of it, but to say how pretty stupid the whole mess is."

Someone For Everyone: "When I was in high school and having woman problems," relates Monty, "my father would always say, 'Don't worry. There's someone for everyone. The right one will come along.' Then one day not long ago I was walking through a mall and saw this couple--not two of the most attractive people I've ever seen in my life--and I thought, 'Yep, there sure is someone for everyone.' Hey, I'm glad they found each other."

Sea Of Tranquility: "I'm a big space buff," admits drummer Alan Doss. "I collect old footage, videos and books. The Sea Of Tranquility is where the Apollo mission first landed on the moon, and with the 20th anniversary a couple of years ago, I thought the title would be great for a song."

"Kill Floor is about a story I heard about big meat factories in Kansas," says Monty. "They used to kill the cattle by hitting them over the head with a sledgehammer. After a while these guys would lose their minds. I wondered what it would be like to work there and do nothing but kill for a living."

"Pump Up The Space Suit is about a tortured individual," jokes Ben. "Nah, it's just a goofy song. A funk jam thing. I wrote the lyrics in the car on the way home from a gig. It's about a guy who's hanging outside the Space Shuttle in his space suit and trying to get the attention of the guys inside: 'Got no oxygen! Pump up the space suit!'"

"Ranch On Mars (Reprise) is part of a song we decided not to put on the album," explains Monty. "A space age song. A line goes, 'Galactic cowboys never age.' That refers to a friend who's almost in his 40's and he's still rockin', still playing music, and how he gave me hope to keep going."

"Speak To Me is about dreams and realities," says Ben. "It's more cerebral than the other songs on the album. (It's) about relationships and how to interpret dreams. A crying out. 'Speak to me! Tell me something!'"

Deliverance is in the midst of recording its new album, "What A Joke!" as we go to press. I had a chance to talk to the guys a bit about the album. "It's going to be a 16-song record,"

says vocalist/guitarist Jimmy Brown. "We're going to have a lot of old, old Deliverance favorites: 'J.I.G.' and 'Cheeseburger Maker Do.' 'Happy Star' is gonna be on there. We've got a few new ones: 'Pray,' and a song called 'J.P.D.' There's a new one on there we just wrote called 'Chipped Beef.' Those are gonna be all the S.O.D. style songs. We have about eight of those. After that we're going to go on to some seriousness. We've already got a few tunes written for it. Some good, hard, fast, crunchy tunes comin' up. We're also doing a cover of Black Sabbath's 'After Forever.'"

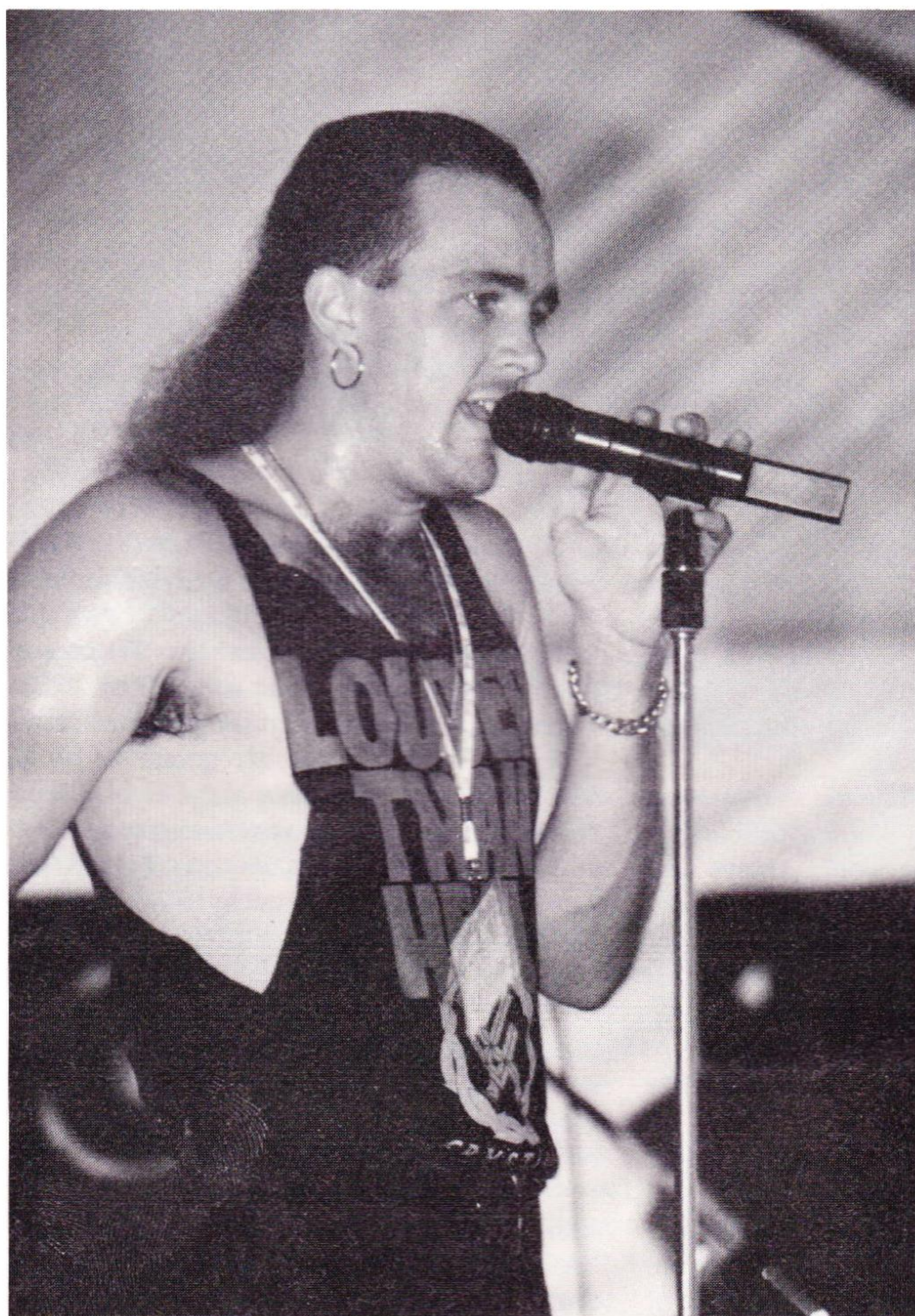
"It's a great song. It was George's idea to do it. If people asked us why we decided to do it, we'd say, 'Just read the lyrics.' The lyrics are great on that song." The album is basically going to be recorded live in the studio.

"We're even going to have a live version of 'Attack' on there. That's going to be really cool. 'What A Joke' is going to be a real cool tune, both lyrically and musically. I have a song that I just wrote called, 'An End To The Madness.' It basically talks about the waiting of the Lord's return. There's just so much going on in this world and the church is just getting bummed out with everything. We're like John said in Revelation 22:20: 'Even so, come quickly Lord Jesus!' That's what the cry of every Christian should be. That's what this song basically relates to. It's real heavy and real crunchy."

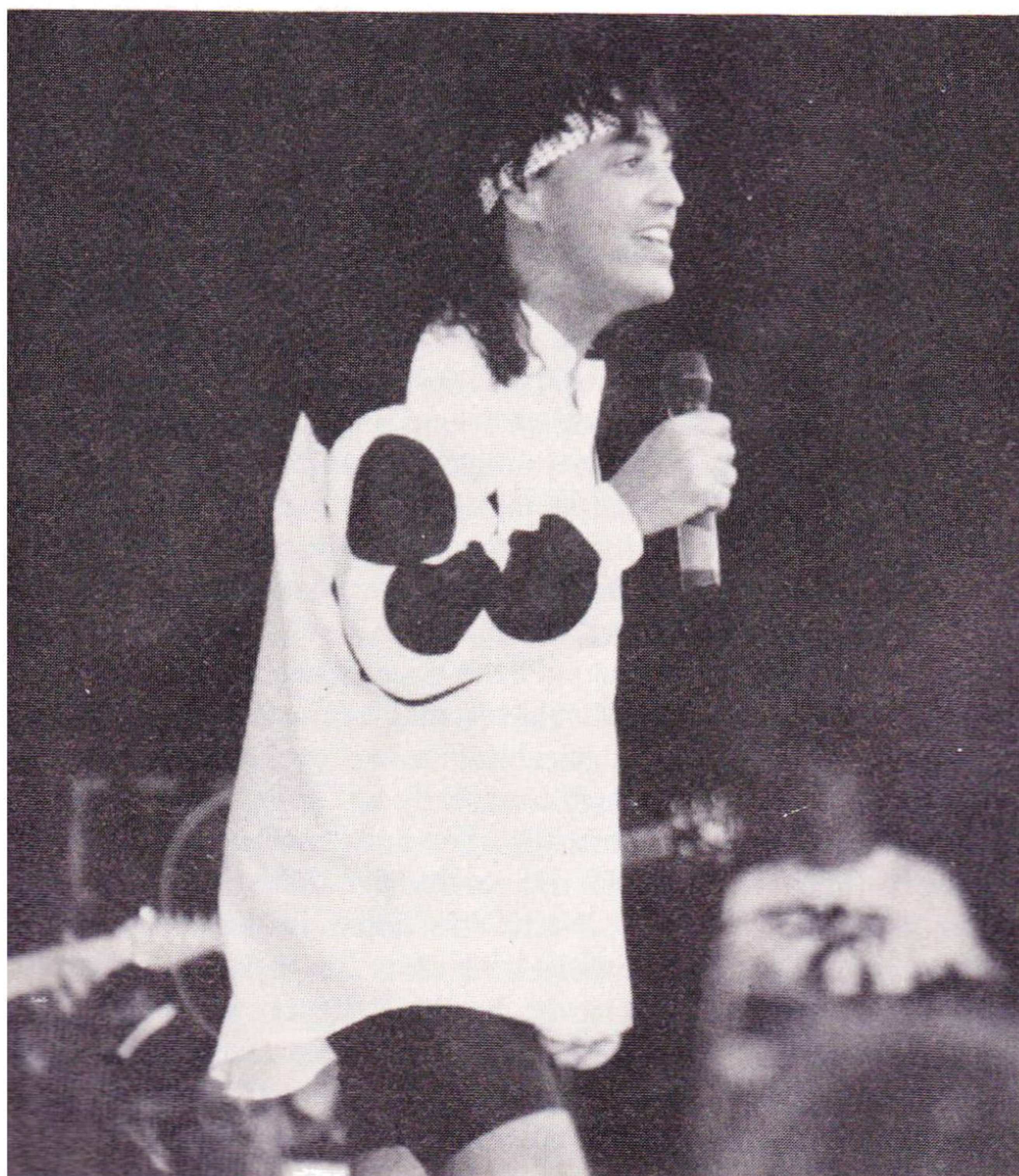
"'What A Joke' is basically a cynical-type song about people who come against Christianity," says George, "without knowing what they're talking about. They're basically parroting what their parents said, what their professor said, or what their friend said. Such things like, 'The Bible contradicts itself.' Oh yeah? Where? How stupid! What a joke! The song is almost coming out to show them how idiotic they're being, and how their line of thinking is so completely erroneous that it's a joke."

"We have another song," explains Jimmy, "that is kind of a beating-a-dead-horse issue: It's about the tv preacher issue. It's called 'Payday.' It's a really cool song. The first opening lines are: 'Blasphemous are the words of those of say, 'To receive the love of Jesus: first you must pay.' We're also doing an incredible version, never before heard, of 'Silent Night.' So, get your ears ready for that! We are now auditioning drummers. Interested parties please send: a photo, tapes, and a bio to our P.O. Box (PO Box 4130, Redondo Beach, CA 90278) HM

CORNERSTONE '91



Clockwise from top right: Dave Beegle of Fourth Estate, Terry H of Jet Circus, John Elefante of Mastodon, and Adam Kemp of Crystavox (All photos by Jim Cagle)



This year's Cornerstone Festival was probably the best yet. Held on Jesus People USA's new farm/campground, there was much more room to move around, which made for lots of walking. Every year the festival seems to get more diverse.

There was just so many things to partake of: mainstage concerts with big-name acts; evening encore shows with great bands; the new talent stage with hot unsigned bands; the impromptu stage on the beach with signed and unsigned bands playing at all hours of the day; seminars on discipleship, art, cults, stage performance (Tom Jackson), youth ministry, writing and poetry, music ministry (Glenn Kaiser), apologetics, and more topics; a graffiti mural; a poetry open mike; canoe rentals and swimming in the lake; skateboarding demonstrations; painting workshops with Jimmy Abegg; ministering in the counseling tent; the "Creation Station" for kids; theater and dance in the performing arts tent; the industry seminars in the Pure Metal tent; the folk stage; guitar clinics by Jeff Scheetz, Rex Carroll, Dave Beegle, Jim Erdman, and Troy Thompson; and awesome fellowship with brothers and sisters from all over the world!

Day One started off with power outages all over the grounds, but soon the New Band showcase was up and running with Alternative bands **Absence Of Ceramics**, **Black Carnation**, and **Over The Rhine**. Over The Rhine impressed me the most, with guitarist Rich Hordinski, who played on

Margaret Becker's "Front Row" video, jamming with lots of style. Meanwhile, people waited in the hot Indoor Stage #1 tent for **Crystavox** and **Guardian** to come on. After over three hours Crystavox came on and played a good set, proving my suspicions that this band is much hotter live than on record. The audience was into their music, singing along to tunes like **It's Alright (To Rock and Roll)**. The ballad **Home Again** sounded real good live too. **Guardian** didn't come on until about six o'clock, which conflicted with **David Mullen** and **Bloodgood's** set. I wasn't about to miss the best metal set of the fest for David Mullen, so I stuck around and heard the band rock out big time with tunes like **Time And Time Again**, **Forever And A Day**, **The Power Of Love**, and **Fire And Love**. These boys are tight! David Bach's power bass playing and Karl Ney's consistent drumming nailed a tight groove, allowing Tony Palacios to wail away on guitar. Vocalist Jamie Rowe dispelled any doubts anyone still had concerning his vocal abilities. Wow! This guy's voice is perfect for **Guardian**. He even has taken the authority of a frontman well too, capturing the attention of the audience and building a bond between the two, making the crowd part of the fun on stage.

I couldn't miss all of **Bloodgood's** set on the mainstage, so my friends and I hitchhiked over to the mainstage (which was a mile and a half from the rest of the stages) in time to catch half the band's set. The Seattle boys rocked with a solid sound, but lacked some of the passion and intensity of past performances. Two new songs were played: **Kingdom Come**, a melodic hard rocker, and the anthem **S.O.S.**. It was interesting to see Les Carlsen deal with the moshers who were getting a few people hurt up in the front. He yelled at 'em until he got their attention, and then he dealt with 'em graciously. "We want you guys to have fun, but not to where people are getting hurt. Otherwise we'll have to start playing Folk music or something." The band wrapped up with **Crucify** and **Messiah**, which always sound good. **REZ** played next, with rousing numbers like **Shadows** and old classics like **Light Shine**, which has been rarely played live. They even resurrected **Alienated** as well.

Day one was full, but wasn't over yet. There were four evening encores of equal stature: **Adam Again**, **scaterd-few**, **Fourth Estate**, and **L.S.U.** Michael Knott of **L.S.U.** made quite a spectacle of himself, as he painted his face white and wrapped himself with masking tape. He had the plywood stage bouncing up and down, as well as the audience in a near-frenzy. It was an amazing set of very Alternative Punk. Tunes like **The Bomb** and **Not A Cuss Word** were almost mesmerizing with the raw power coming from the stage. It was intense! The Choir's Steve Hindalong played drums, and Brian Doidge, who played on the original "Blairing Out" demo, played guitar.

I caught a few tunes by **scaterd-few**, who were putting on a just-as-powerful show themselves. Stage divers and beach balls were once again flying everywhere. Ramald Domkus was sounding as gritty and angry as

ever, romping around the stage with animated movements. I only saw a few numbers of the awesome **Adam Again**, which is kind of a drag, since this was its only U.S. date this year, but there was just too much to see. **Fourth Estate** was playing its all-instrumental set without its hi-tech pedals and computerized gear, but their raw worst is still generations above many band's technical best. I rambled over to this encore tent just in time to hear the last few minutes of its **Led Zeppelin** instru-medley, including riffs from **Dazed And Confused** and **Moby Dick**. The band came on after a standing ovation (one of several offered throughout the amazing set) for an encore of **Jeff Beck's Freeway Jam**. Because of the electrical problems and the open slot on Day Four from **Crashdog**, due to the tragic death of **Spike Nard's** sister, fest coordinator **Henry Huang** let **Fourth Estate** play again Sunday night.

Day Two started off with an amazing set by the violet burning, who packed out the Indoor Stage. Tunes like **Rise Like A Lion** and **The Killing** moved me to tears. It's so good when a band performs its music with such skill and sensitivity that they almost get out of the way and let God become the listener's main focus. A brief sermon about the shedding of blood and the sacrifice of God's Son was one of the fest's more powerful moments. **The Cry** came on next and played many of its new songs, and showed its new "no keyboards" direction, which was started by the departure of **Larry**, the old keyboardist, and his being replaced by guitar monster **Russell Smith** (the same guy who assists **Heaven's Metal** with printing each issue). The band did a cover of **Jimi Hendrix' Little Wing**, which sounded nice and passionate. **Stone By Stone** and **Father To Son**, with its **Eric Clapton**-sounding intro, were great highlights of this choice set of Alternative Rock.

After leaving **The Cry's** set, I heard strains of **Jamie Rowe's** voice singing acoustic versions of **Guardian** tunes. I entered Indoor Stage #2 and, lo and behold, **Jamie** and guitarist **Tony Palacios** were performing an impromptu "unplugged" acoustic set! Songs like **Forever And A Day** and **Never Gonna Say Goodbye** sounded as hot as the 100-degree weather. What skill! This was impressive, as I'm sure the **Bride "unplugged"** set in the **Pure Metal** booth was later that night (which I needed to miss in order to see **Believer**). The guitar proficiency of **Troy Thompson** and **Dale Thompson's** fantastic vocals would surely translate into a moving acoustic set. I'm very disappointed I missed it.

But, there was no room for pouting, because **Believer** was on that night, with a chamber orchestra accompanying the band on the set-opener **Extraction From Mortality**, and the first encore--**Dies Irae**. Operatic soprano **Julianne Laird Hoge**, who also sang on the album's track, was there, along with brother and co-composer of the piece **Scott Laird**, his wife, and his sister, **Christine**, on violin (making it a family affair). The crowd was high with anticipation as the chamber orchestra took its place on side stage, which included **Kurt**

Bachman on cello and **Dave Baddorf** on Classical guitar. They played the intro to "Extraction..." and then kicked in to the blazing fury of **Believer** live. **Dies Irae** was the highlight of the set, where vocalist **Julianne** took center stage and wailed away in Latin. Soon, she was surrounded by both guitarists, which looked hilariously menacing (like they were going to bite her ears off with their guitar sounds), and they ripped into the section where the band kicks in a la **Kansas**. It was history in the making, and it sounded great. I talked to **Julianne** and **Scott** later, who were very excited about the event. **Julianne** was very excited about all forms of music, and having the chance to do something like this. This bit of history making was one of the standout highlights of the fest. Meanwhile, **The Choir** thrilled **Alternative** fans next door with a long set of hits.

The new talent stage on day two was metal day, which featured a fun and frolicking set by **L.A.'s Electrik**, female-fronted moshers **Ordained Fate** (which I heard put on a fabulous set), and **Dallas-based Zadox**. Day three's new talent featured **John Austin & The Embarrassing Young, Vague**, and **Austin's own donder-fliegen**, who announced the death of the name **donder-fliegen** and the birth of **Diataphobia**, which stands for "fear of God." People actually moshed to their industrial dance tunes!

Jet Circus made its debut appearance on U.S. soil, and they lived up to the





hype...Praise the Lord! The Circus began with **Step On It**, and continued for an hour with smokin' renditions of the band's creative metal. The low end was ridin' tight all through the set, but some of the mid-range and high end was lost due to the tent being outdoors. It was exciting to see the band hitting on all cylinders musically, because they had lots of hype to live up to. The energy at the show, even though it was incredibly hot outside, was very high, even late into the set with numbers like **Be Bop A Lula** and **Victory Dance**. Terry H. used an unusual device with a long, plastic tube going up to the top of a mike stand, which he put into his mouth to give his voice that talk box sound. Terry explained how this tube works: "A cabinet sends sound up through the tube, and I mix it with the sound in my mouth and my headset microphone. It's hi-tech," he laughs, "very hi-tech."

Mastodon played the mainstage that night in between **Cauzin' Efekt** and **Whiteheart**. Oh, how I feel sorry for **Whiteheart**: They had to follow one of the hottest acts of the fest. **Mastodon** ripped through a plethora of great songs that the band has recorded, including a cover of the John Elefante-written Kansas tune **Fight Fire With Fire**. The band, made up of two guitarists (one of which was brother Dino), a bassist, two keyboardists (if you count John's occasional playing), a drummer, and two backup dancer/singers. John's voice was sounding great, even in songs like **It's A Jungle Out There**, which Dave Robbins sang on record. The band came out jammin' full-tilt, reminding me of Kansas jams--lots of keyboard textures and a tight, tight rhythm section banging away. Highlights were: **Run To The Water**, **Holiest One**, and **Right Hand**, which concluded the show with the giant "It's A Jungle Out There" album cover artwork backdrop falling down to reveal a giant backdrop of Jesus with His arms stretched out. Besides the quality sound, which included BGV tapes (but tastefully done), and the incredible jamming, what made this concert so special was that the set list was written out with much wisdom. There were rockin' peaks and moving ballads, as well as audience participation numbers, all of which made the audience feel like they've been somewhere when it was all over. What a great experience!

The night was only beginning, because **One Bad Pig's** evening encore set was still to come. C-Stone did a great job booking bands this year (as usual), but needs to be chided for scheduling **One Bad Pig** opposite **The Crucified**, who certainly cater to much the same crowd! The Pig was filming a live video and recording a live album, so that's the set I chose. I could still hear **The Crucified's** tight sound bleeding through the tent next door in between Pig songs. I also stopped by the **Pure Metal** tent for a short listening of the **Jeff Scheetz** solo set. He played along to rhythm tracks he had recorded. This guy can play that six-string thang pretty well!

After last year's set at C-Stone, the Pig was in for a challenge to top that performance. Guitarist **Paul Q-Pek** has been formulating ideas for this fest for almost a year. Visual props included: Carey "Kosher"

Womack jumping through a giant stained-glass window; him doing a belly-flop into a giant ice cream sundae; a dozen people (including Scott Wenzel, Kurt Bachman, and Ramald Domkus) smashing guitars at once; several longhairs (including Les Carlsen and Michael Bloodgood) headbanging across the stage, one of whom was picked out to get his hair chopped off (much to the shock of the audience); 20 or so skaters on stage at once; the "Dive" sign and the "Don't Even Think About It" sign to signify when stage diving could take place; a bicycle and a Harley Davidson motorcycle being ridden up on stage; massive flashpots and fireworks; and a giant lit-up cross at the end of **Never Forget The Cross**. The music was tight, especially in the funky set opener--**Take A Look At Yourself**. After the good preaching by Carey, one of the biggest highlights was the initial set closer--**Wholly My Lord**, which had the audience in praise and adulation of Jesus--even after the band left the stage. When they returned for an encore, the audience was still praising God. It was powerful! Jesus was being worshipped. The band ran through several songs for the encores, including a rousing, pigged-up cover of **Rock The Casbah**.

Day four started with three metal bands playing the new talent showcase: **King's Justice**; **Whiteray**, who I heard shredded; and **Reign Of Kings**. Some time during the fest, I missed impromptu performances by **Shadow Wings**, **DigHayZoose**, and **The Stand**, among others.

Tourniquet was a much-anticipated act that finally made a live appearance here. The band was very loud, very tight, and very heavy. Trouble guitarist **Bruce Franklin** joined the band on stage for a cover of the Trouble tune **The Temptor**. One of the choicest moments came when vocalist **Guy Ritter** was talking about hearing God, and how God told him that, when he opened up to hear more than just what he wanted to hear, that he'd hear more. He went on to tell some short stories, which would be interrupted by "ALL OF A SUDDEN!!!!" and the band would fly in to swift echo. He did this a few times before actually jumping in to **You Get What You Pray For**, which sounded great. Overall, much of the set was muddy, due in part to the mix being done outdoors and the overall crowdedness of these thrashin' tunes. This band will definitely improve over time, but they ain't no slouches now either.

Whitecross played the mainstage after Blues master **Larry Howard**. I was very impressed with Whitecross drummer **Mike Feighan**, who would throw his left stick up in the air, and catch it in the middle of a down stroke, hitting the drums with that stick on the way down. The band was sounding tight, and the mix was swell. Several folks, including **Dez Dickerson** (leading the song on acoustic guitar), **Glenn** and **Wendy Kaiser**, **Michael Bloodgood**, **Les Carlsen**, **One Bad Pig**, and my own hammin-it-up self for the choruses of **In The Kingdom**. 'Twas fun. The Van Halen-ish **Good Enough** was another smokin' highlight.

I hurried away to catch one of **Jeff Johnson's** rare sets, while **Petra** concluded the night at the main stage. One of the highlights I

heard about later was during the song **Judas' Kiss**, which the band has brought back to its set due to the popularity of **One Bad Pig's** cover of the song. Halfway through the song, the band changes style and plays it like the Pig, with the fast and choppy chorus. Well, **Paul Q-Pek** and "Kosher" thought it would be fun to stage dive during that song. They sneaked past the tight security and **Paul** jumped first. The young **Petra** fans apparently didn't know what to do, so they moved! No one broke his fall, so **Paul** landed flat on his back, which was a good six-foot drop! (Ouch!) A security guy ran up to **Kosher**, and, thinking he was a security guard himself, yelled at him, "You're supposed to be preventing that!" At this point, **Kosher** decided it would be best not to follow **Paul**, who ached for days afterward.

Darrell Mansfield played a typical hot and long encore set that night, including much material from his new album, "Blues With A Feelin'." **Rick Elias And The Confessions** played an encore at the same time, which I heard included some tunes by his wife **Linda**, which will be on her debut album on **Wonderland**. **Dead Artist Syndrome** played an encore down on the beach also. I made a choice to see all of **Fourth Estate's** amazing set. This time all their gear was working properly, and they proceeded to make everyone in the tent's mouth drop open. The band played awesome renditions of **Ode To Joy**, **Locomotive Breath**, and several original compositions. While the band's tapes sound very fusionistic in nature, the band live sounds like a metallized aural onslaught. They rock it good and loud. I think several musicians probably gave up their craft that night. Either that, or decided to practice an extra four hours every day.

That was **Cornerstone** this year, as I saw it. Don't be offended if I say, "You're a goon if you don't go next year!" **HM**

OTHER CONCERT REVIEWS:

CRUCIFIED

Country Club, L.A. 5-18-91

Serious stage presence, focused, expressive, aggressive. **Crucified's** show was an atomic shard of vibed-aliveness against deep black.

Crucified's lyrics are relayed in capital letters only! Truth, joy, and healing are priority themes. They have the gift of instantaneous bonding with their audience. Oneness is the goal! **Crucified** is the only band I've ever encountered where I became unaware of any division between performer and audience. It was like a camp fire sing-along...but different...like "Kum Bye Ya" played at 78.

Crucified delivers a combustible performance. On fire!!! These guys are a storming ambush on evil. They chose an appropriate closing number for their audience: "United," because that is what had evolved between them. It was too good. You should have been at this one!

As for me...a new personal favorite! It doesn't matter what kind of music you prefer, if God is real to you...catch **Crucified** ASAP. If metal is real to you...then even sooner!

--Sharon David Shubin

DECISION-D

Austin, Texas

Holland's thrash band **Decision-D** came a long way to perform this night, and they showed that they weren't just a bunch of garage thrashers--these guys can hold their own with most any club thrash band. They know how to take charge of a stage and keep an audience going. The rhythm section was tight, the band had energy, and **Christian Edwards** was a good frontman. Especially hot this night was the band's worship tune, which had those few in the audience familiar with the band's material shouting, "Praise God, praise God, praise...the Father! Praise God, praise God, praise the Son!..."

Christian took time to clearly explain why the band traveled so far, sharing the Gospel with a conviction and urgency. With his big, warm grin, he made friends with an audience as well as entertained them.

Houstonian moshers **Red Ink** opened up, which featured two songs with guest vocalist **Stephen Wagers**--a **Paul D'Anno** sound alike with a punk edge. The band played some heavy material, guitarist handling the vocal spot vacated by the departed **Chaz Chadwick**. Visually, the band definitely suffers from lack of a frontman.

Overall, the concert was somewhat boring, because both bands played a similar style of music and **Decision-D** failed to create a performance with peaks, valleys, and a climactic ending. Twasn't bad, but not world class. Give these hard working guys some more time.

--Doug Van Pelt

DELIVERANCE

Los Angeles, 5-18-91

Woow!!! An expression one might use when catapulted forward without expectation or control. From my recent observation, **WOOW!** could also be used in regard to this **Deliverance** performance during their tour of the same acronym, "W.O.O.W." This stands for "Weapons Of Our Warfare," the banner over their current tour.

Deliverance appeared before the masses, enveloped in an MTV-type fog of fuchsia. They played hard. Their instrumentals were thick and grindy. Their vocals, explosive. **Deliverance** relayed an overall expression of growth as a band. One audience comment was, "Dude! I feel like I'm in this massive video thing, you know!"

By the end of the show I had only one negative comment: "Bad audience!" **Deliverance's** performance was to the wall, so why did layer after layer of fans quietly peel away? Perhaps L.A. was expecting a different **Deliverance**...Sorry!

Deliverance has grown into a professional act, with seasoned performers. A finished video for MTV, on tour, and moving on! Good show boys.

--Sharon David Shubin

KING'S X (Acoustic Set)

Austin, Texas

King's X performed several "un-plugged" acoustic sets at various radio stations and small venues after the band returned from its European tour with AC-DC. Ty Tabor played an acoustic six-string, Doug Pinnick played an acoustic bass (with four strings), and Jerry Gaskill played his drums with brushes--and very well, I might add. Having to rely on vocals and stripped down instrumentation can be a challenge to many bands, but King's X is adept at both, so it makes for a quality presentation of the band's fine songs.

Highlights of the 45-minute set were: the captivating *Goldilox*, with its ballad-like structure and Ty's skillful picking; the band's new single--*I'll Never Get Tired Of You*; and *Over My Head*, which featured Doug showing a wide range of voice control.

Summerland was interesting as well, making the transformation to acoustic sound very well. It was the first concert that I've seen the band not open with *King*, which wasn't played that night. For those interested, the other songs played were: *Shot Of Love*; *It's Love*; *The Difference*, which had good vocal harmonies; *Everybody Knows A Little Bit*; and *We Are Finding Who We Are*.

Those who missed this rare event will be happy to know that the band is taping all these performances and may release an acoustic live album soon. Here's hopin' they get invited to play MTV's "Unplugged" series as well.

--Doug Van Pelt

X-SINNER

Austin, Texas

X-Sinner blew into town as part of a warm-up "create a buzz" tour for the band's sophomore release--"Peace Treaty." Half the people in attendance didn't know the band had a new singer (and still didn't know some way into the set, until the band introduced Rex Scott as the new singer), and the other half were waiting expectantly to see if this new guy cut the mustard. Rex not only cut the mustard, but he added a new "I'm bad, I'm nationwide" vibe to the band's performance. Clad in dark sunglasses, leather pants, and vest, the golden-maned vocalist proved himself a world-class vocalist. He can growl with the best of 'em. The Bon Scott comparisons don't come as close as they do on record, because he sounds a little more natural and raw live.

The rhythm section of drummer Mike Buckner, traveling bass player Lou Giovanni, and guitarist Greg Bishop was as tight as ever, sounding comfortable in the groove. The band played a couple new cuts from "Peace Treaty:" *Peer Pressure*, which featured Rex making motorcycle noises with his mouth, and *Getch Ya*.

The gig being in a club, there wasn't much preaching in between songs, but Rex took the time to let everyone know what they were there for and the band went into a rendition of the old Zion tune *Jesus Loves*. Good ole rock 'n' roll was had that night, as the band professionally shook the walls.

--Doug Van Pelt

PASTOR BOB



Photo by Sandra Mayurnik

two years) didn't want to have kids!

As I sat and listened to rotten answers to stupid questions, I realized how it applied to many so-called "Christians." People who claim to be in love with Jesus Christ, but don't know very much about Him at all!

I wonder how most of us would fare if we were contestants on "The New Believers Game." Would we be guilty of telling the audience how much we're in love with Jesus Christ--but fail to answer the simplest of questions about Him? It's a sobering thought, isn't it? Especially when you realize that the stakes are a little higher than dining room furniture!

I'd like to give you a challenge: Yes, the Pastor Bob Challenge! For the next 30 days, I'd like to take you on an adventure through the Bible. Listed below are daily Bible readings. I have selected scriptures that have to do with your personal relationship with God. As you read each scripture passage, jot down the characteristics you discover. Next month we'll talk about some of these characteristics, and how they apply to your personal relationship with God.

Oh, by the way--it's a boy!

Day 1 - Genesis 15-17

Day 2 - Exodus 1-4

Day 3 - Deuteronomy 5-7

Day 4 - Deuteronomy 28

Day 5 - 1 Samuel 16-17

Day 6 - Psalm 23

Day 7 - 11 Sameul 11-13

Day 8 - Psalm 51

Day 9 - Job 1-14

Day 10 - Psalm 37

Day 11 - Luke 5-6

Day 12 - Luke 11

Day 13 - John 10

Day 14 - John 15

Day 15 - John 16

Day 16 - John 17

Day 17 - Romans 4

Day 18 - Romans 8

Day 19 - Romans 12

Day 20 - Romans 13

Day 21 - Romans 14

Day 22 - 1 Corinthians 13

Day 23 - 11 Corinthians 8-9

Day 24 - Ephesians 1

Day 25 - Ephesians 2

Day 26 - Ephesians 3-4

Day 27 - Ephesians 5

Day 28 - 1 John 1

Day 29 - 1 John 2-3

Day 30 - 1 John 4-5

For a complete listing of Pastor Bob's teaching tapes, write to: Sanctuary, PO Box 4130, Redondo Beach CA 90278-8330. HM

As I entered the hospital waiting room, I realized that I had a long wait ahead of me. The nurse had informed me that it would most likely be "a few more hours" before the baby was born. I was about to be an uncle! My little brother Tracy had met Jenni in my church. I was very excited when they asked me to marry them. And now, a year and a half later, they were about to have their first child. No one was more excited than me. They had a great marriage and I knew they would both make great parents.

As I looked around the room, I spotted a chair in the corner. This, I thought, would be a great place to relax and catch up on some Bible study and answer some letters. As I opened up my Bible, a very loud family came into the waiting room and immediately turned on the television set. As the theme song for "The Newlywed Game" transfused the once quiet refuge, I realized I couldn't compete. I closed my Bible and began to watch, as a fresh batch of husbands and wives began to compete for dining room furniture. Being that most of the couples had been married for a substantial amount of time, I was amazed at the shallowness of their answers!

One of the husbands, who had just finished telling the audience how much he was in love with his wife, couldn't remember what color his wife's eyes were! One of the wives was surprised to find out that her husband (of

ALBUM REVIEWS

Various Artists

"HOT METAL 4 - THE VIDEO"

Frontline

Christian metal is finally catching up with the world. Bloodgood did it last year, and this year we have two video releases to sink your teeth into. One is the "Metal Mission," the other is "Hot Metal 4 - The Video."

Frontline really went all out with this video collection. All the videos, minus Tourniquet, were shot on film, and could easily get airplay on MTV (Everyone start dialing).

Ken Tamplin begins and ends this video with two songs, his more recent song, *Live! For My Lord*, and a shot of his past with the Shout tune, *Give Me An Answer*. Never being a really big fan of his music, I must say I was impressed with *Live! For My Lord*. Shot inside a building and on a rooftop, it shows a much grittier Tamplin. I wasn't impressed with *Give Me An Answer*. It was filmed on a stage and everything was too perfect. I would've been afraid to light a match near Ken or Chuck King's hair, with as much hairspray as it looked like they had on. They really looked too much like a glam band.

Cover Me by Angelica is next. Filmed in various places, like a semi-dark room, a front porch, and on the beach, it looks like they had lots of fun doing it. Deliverance is next with *Weapons Of Our Warfare*. Fantastic! With stacks of amps all over the place and war footage all through it, this video demands to be played on MTV's "Headbanger's Ball."

Lasting Love by Ransom is next, and is my favorite. It's filmed outside at night, with fire and lights all around them. I had to rewind and watch this one over and over again. Next is Tourniquet's *Ark Of Suffering* and *Vengeance Rising*, with *Before The Time*. Very fast and wild, *Ark...* has footage of animals being killed or hurt, while *Before The Time* is filmed in a church with occultic paraphernalia all over the place.

After each song, the bands speak a little about what's on their hearts. This is a fantastic video, and a must have for every headbanger.

--Jeff Lott

GALACTIC COWBOYS

David Geffen Company

This long-awaited release by the Galactic Cowboys should turn the metal and rock world on its ears. Innovation and creativity are always welcome and notable qualities, but when the songs are written this good, a critic can't help but drool and play this release over and over again. For me and my stereo, this is the most exciting release of 1991.

The massive vocal harmonies of all four members make the band instantly likable, especially with the great hooks in songs like *I'm Not Amused* and *Why Can't You Believe In Me* (which includes a memorable a cappella chorus at the end). The Cowboys aren't afraid to experiment and indulge themselves in their art for long periods of time (*Speak To Me*, the album's last cut, clocks in at 11:30!), but can keep the listener interested with each mood change by performing tight and playing with all the gusto of a professional wrestler on Friday night. *Sea Of Tranquility* is an excellent example, which starts off with

monstrous bass notes that rise with volume and reverb at 10, and then the song cascades into some swirling harmonies, only to stampede into 80 mph riffing and NASA space center transmissions later. *Pump Up The Space Suit* is a nice, juvenile anthem with a simple chorus shouting the song title at full volume.

Kaptain Krude shows the band's sense of humor, as well as revealing a sense of frustration over the wreckless treatment of earth's resources by the Exxon Valdez: "Take a ride on the slick/ take a swim and you'll stick..."

Lyricaly the band has shown a maturity and talent in its penmanship, staying away from cliches and preaching. Like vocalist Ben Huggins so eloquently and/or inanely put, there is no "truism or platitude that someone could base their life upon," save for the advice of a father for his love-sick son: "don't worry...there's someone for everyone." (*Someone For Everyone*).

One brilliant effort. With a debut album like this, the future will be anything but boring and predictable for this talented band. But, I will be so bold as to predict success. I think artists like CSN&Y and the remaining Beatles will be flattered by the vocal similarities, while bands like Metallica will shake in their boots, saying, "How are we gonna compete with that?"

--Doug Van Pelt

TOURNIQUET

"PSYCHO SURGERY"

Intense

Remembering the first time hearing "Stop The Bleeding" and recalling what set Tourniquet apart from other techno-thrash bands, secular or Christian, is their musical ability. "Psycho Surgery" rips into the opening cut by the same name, and only lets up when it intends to.

This album finds the addition of two permanent members: guitarist Erik Mendez; and bassist Victor Macias, whose thunderous bass riffs are quite impressive. Vocalist Guy Ritter has been compared to the likes of King Diamond and Udo Dirkschneider (Accept)... All I can say--and this is my honest opinion--those guys could only wish that they possessed the vocal dexterity of Guy Ritter, who happens to be one of the best vocalists I have ever heard! His timing and vocal versatility is phenomenal.

The highlight of this effort is a cut called *Vitals Fading*, which the setting takes place in a hospital, with a child who is ignored by his calloused family, but finds peace and serenity in the arms of the Lord. Christian rappers PID join in with the Tourniquet boys for a tune called *Spineless*, which is reminiscent of back when Anthrax came out with a thrash/rap tune, called *I'm The Man*.

"Psycho Surgery" deals with topics such as dysfunctional, alcoholic family trouble to chemical pollution. Tourniquet remains to be not only the best technical thrash bands, but also one of the most aware bands in the Christian metal scene. By the way, these guys put on a killer set at C-Stone.

--Stephen Wagers

WHITECROSS

"IN THE KINGDOM"

Star Song

1987 is one year that will always remain as a reminder of many things for me, and it was October of '87 that I first heard the flaming sounds of Whitecross. Since their first album, I really haven't listened to their material, but in a way, I think it was good, because it has helped me hear how far they've really come. One thing I notice right away that remains consistent is the 5 alarm fiery guitar playing by none other than Rex Carroll. It's no wonder that he has won favorite guitarist in the reader's poll for, uh...hey Doug, how many times? I've lost count!

"In The Kingdom" really shows the strength the band has developed in songwriting. Known for their hard rocking sound, I've noticed that they have expanded on such songs as the pop metal *No Second Chances*. Even though (I hate to say) it contains some redundant drum beat and phrasing as many of their songs do. The song has good hooks and big vocal backing during the chorus. "Good Enough" is one of the hottest (if not the hottest) track off the album. This song contains a very Van Halen-ish feel to it. I've been hearing a lot of bands writing this style of music, but instead of falling into the ole Hot For Teacher syndrome, Whitecross remains with some originality with Scott's style of vocals.

Speaking of style, Scott shows versatility by using a more clear, smooth sound on the ballads *In The Kingdom*, *In His Hands*, and *If He Goes Before Me*. I don't think too many of their fans will like *In His Hands*, only because it's a real pop ballad with piano, but I personally liked the song, showing that they are willing to do something different.

The Eternal Fire is Rex's play time. Rex shoots out of the hole with his well known speedster riffs and arpeggios, which is impressive indeed, but I think I would have enjoyed hearing Rex open a whole other side to us, something real esoteric, with volume swells and passion. I know that he is capable of doing it, after hearing him do a solo at a recent show.

You Will Never Find It There is a heavy Blues ballad, which I feel falls short of its potential. Nice Blues feel to it, but I personally feel that Scott's vocals just don't groove with what is being done, so it just didn't feel right. *Holy War* shows the influence of Rap. Yes, I said Rap! Mixing the hard rock Whitecross sound with Rapping through some of the verses, which gives the song a great direction, but then the chorus kicks in and it's just too majestic and choir sounding for a piece like this. After the second chorus it continues with this big choir vocal sound, so it loses the uniqueness of the song and made me lose interest. Don't get me wrong, I feel they are exploring some very creative venues with their songs and their message is still very uncompromising and great, but I feel the songs (musically) should have a more solid direction.

--Joey Knight

BRIDE

"KINETIC FAITH"

Pure Metal

Believe it or not, this is the first time I've actually listened to a Bride album, and

"Whoa momma!" I dig it! Their promo pack describes the music as "neo-psychedelic, hard Rock Blues," and I agree. Bride begins by slamming you against the wall with **Troubled Times**, and it keeps coming with **Hired Gun**, and, of course, the one everyone talks about, **Everybody Knows My Name**.

Drummer Jerry McBroom and bassist Rick Foley keep everything tight, as guitarist Troy Thompson does some very fine bluesy "wah wah" work. Lead vocalist Dale Thompson is quite impressive with his style of power vocals.

The song I found very interesting was the last one, called **Sweet Louise**. Talk about a total rip off! (Just joking guys!) Seriously, though, this song sounds like Rod Stewart himself wrote it and gave it to Bride to record. I enjoyed it. Great job guys, I tip my mike stand in your direction.

--Joey Knight

CRUCIFIED "PILLARS OF HUMANITY"

Ocean Records

This follow-up to the '89 release, "The Crucified," is three times more powerful than its predecessor. These brothers are in a rare position of being young in age, as well as being veterans of the Christian punk/hardcore scene. Marc Solomon is, in my opinion, one of the best lyricists around. On cuts like **Hate World** and **So Called Living 1991** are good examples of our generation's view of humanity and the problems that go along with it. New bassist Jeff Belew adds a lot of attack in his style to the Crucified sound. Greg Minier and Jim Chaffin round out the band's intensity to satisfy all thrashing ears.

By far, "The Pillars Of Humanity" is the strongest Crucified effort yet. "This world betrays this world, it feasts upon me" is how some of us view the world outside Christianity. If you ever get a chance to see the Crucified play live, you will never want to go to a secular thrash show again. These boys are at the top of the heap.

--Stephen Wagers

LIVING SACRIFICE

R.E.X. Records

Thrash fans, get ready: the debut album by Living Sacrifice smokes! Being on R.E.X., I expected Believer or Sacrament clones, but clones they are not. They have borrowed elements of these bands, Lance Garvin's drumming reminds me of Sacrament, while D.J.'s vocals remind me of Believer; but overall, for a thrash band, they do have their own sound (if that's possible in thrash).

Musically this CD really shreds. Songs like **Dealing With Ignorance** and **Phargx Imas** are good examples. Lots of time changes ranging from speeds of 20 mph to 80 mph. The band definitely has had lots of practice.

Lyrical, this band shows a lot of maturity. Typical of thrash, the lyrics are more on the "turn or burn" side, but they are so complex in many of the songs that it doesn't really matter.

On the down side of things, honestly, the slower songs, like **Internal Unrest** and **Obstruction** are better than the fast cuts. As far as the production (which is first class), during the really fast songs, like **Walls Of Separation**, I

really wish that the rhythm guitar could have been a lot clearer. The lyrics, as good as they are, should be read completely through first, before listening to the disc, because it's just too hard to read and understand most of them while trying to mosh at the same time.

Great debut. As far as I'm concerned, you've already jumped in the Deliverance/Believer league of thrash. Keep up the great work guys!

--Jeff Lott

ANGELICA "ROCK, STOCK, AND BARREL"

Intense Records

Guitar virtuoso Dennis Cameron and his band Angelica are back with this, their third release. I absolutely loved their first release, with its very hard driven guitar. So, when their second release, "Walkin' In Faith," came out, I jumped on it, expecting the same, and was disappointed. Upon listening to "Rock, Stock, And Barrel," I think I'll dust off "Walkin' In Faith" and give it another listen.

The production is one of the clearest I've ever heard (way to go Dennis!). The guitar work is absolutely groovin'. Heaven's Metal may have a new guitar hero in next year's reader's poll (sorry Rex!).

Standout cuts on this tape are **Cover Me**, **Home Sweet Heaven**, and **Keep Pushin' On**. Drew, the vocalist, has such a clean, smooth style that his vocals are almost candy coated. The background vocals are phenomenal. Even though drummer Bobby Lawrence and bassist Robert Pallen's presence is known, neither of them do anything that is outstanding. Dennis' guitar work steals the show on this tape. Evidence of that is in the two instrumentals: **Bumble Bee Groove** and **Oh Canada**.

The only negative thing about this tape is that it's just too commercial, which may keep it from being a big seller among die-hard metal fans. It would be a real shame, because Angelica's talent is just too good to go unnoticed.

--Jeff Lott

XALT "HISTORY"

Pure Metal

In the past few years, I've enjoyed watching hot bands come forward and deliver great music and lyrics that you sense are uncompromising. Xalt joins the ranks. This is the first time that I've heard this band, and what I heard is quite good! The band is very tight, with impressive guitar work. The song that really stands out with me is side one, cut one--**Standing**. It comes straight at you and delivers! Other songs, such as **Heart Of Stone** and **History** are excellent rockers also.

Unconditional Love is the ballad, which has great hooks, but I just feel that it falls short during the chorus. Rather than a big flowing sound, the back ups cut short and left me dangling. Oh well, it's still good! I also very much enjoyed the last song, called **Lord, Lord**, which the guys jam on acoustic guitars and have a great time...and I believe you will too with this great effort by Xalt.

--Joey Knight

DREAMER "FULL METAL RACKET"

Image Records

If you were a fan of The Daniel Band, then you're gonna love the debut disc by Dreamer, which features former Daniel Band vocalist/bassist Dan McCabe.

All of the songs are of the commercial vein, with only one mellow song--**Thank You Lord**. The rest are straight ahead Hard Rock cuts, similar to Daniel Band. That's the main problem with this disc. It sounds way too much like The Daniel Band.

Don't get me wrong, this is a really good disc. The production is top notch, the songwriting is good, and the musicianship is excellent, but nothing at all really stands out. It almost seems like Dreamer made it a point to sound like Daniel Band. I was really hoping that, after five albums with The Daniel Band, that Dan McCabe would go out on the limb and do something different one way or the other: either soft praise music, or blow my socks off with an ultra-heavy band. But, instead I guess he opted to stay in the comfort zone and play music he felt safe playing.

The Daniel Band was a great band, an innovator in Christian metal, but their music was for the 80's. This is the 90's, and with so much diversity in Christian music, it's really a shame to see a great band going back instead of moving ahead. I'll definitely pick this disc up when it hits the stores, but I doubt it'll get played more than once.

--Jeff Lott

MORTIFICATION

Intense

Death metal fans will love the low end crunch of Mortification. Bassist Steve Rowe handles lead vocals for this three-piece band, and they help the band hone in on its grindcore audience, while at the same time turn off commercial/melodic metalheads due to its incoherency. But, such is the genre. Fans of Roger Martinez will find it up to snuff, but what really separates this band from the boys is the tight musicianship and a proficiency at riffing.

Drummer Jayson Sherlock shows an affinity for his toms, as he lays a roll across them a lot in the album opener, **Until The End**, plus he got a nice snare drum sound all through the mix. **Brutal Warfare** is a brutal song, with a good, solid, heavy hook nestled in the guitar lines. Rowe plays steps out a bit with his own bass riffing in this song at appropriate moments. If you like your thrash sometimes slow and heavy, but still like short bursts of speed, then you'll love **Bathed In Blood**. Lyrically, it is about as straightforward as Christian metal gets: "Blood poured out for you/blood poured out for me...You can now enter into God's kingdom/Do it before you die..." One of the highlights is the album's closer, **The Majestic Infiltration Of Order**, which is a longer phrase than any of the song, which simply repeats "God rulz!"

With this heavy thrashin' release, Mortification puts all the negative stigma from Lightforce's weak material to rest. Roger Martinez did a swell job producing these guys. "Sus it out," as they say down unda.

--Doug Van Pelt

BRIDE



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CRASHDOG
"HUMANE SOCIETY"

Grrr records

Brother Spike Nard and company enter into the major release scene with their debut release, "Humane Society." The album is opened by a cut called *Process*, which describes how people of this world are progressing and destroying each other. Crashdog has an East Coast style of Punk Rock, that is best described in the lines between Murphy's Law and The Dead Boys (Spike's vocal style reminds me of the late Stiv Bators). "Humane Society" has a couple of surprises, like bagpipes, and even a song penned by Glenn Kaiser (*Bloody Lane*). As a music listener, I really enjoy Crashdog. Their lyrics and basic garage-style Punk really sets the pace of this effort.

--Stephen Wagers

FLUFFY
"FLUFFY LUVS YOU"

Blonde Vinyl

Ah, yes, listening to this makes me want to reminisce; remembering back when Flip-Side Magazine was only 75 cents, and bands like The Germs and Fear were still around; back when it only cost four bucks to see six or seven band bills at The Starwood and The Cuckoo's Nest in L.A. Fluffy is a breath of fresh air to any spikey-haired Christian punk. Chris Colbert's buzzsaw guitar rips and tears through cuts like *Jello Soul*, *Life Through Death*, and *My America*. Fluffy is not hardcore, but good ole fashioned L.A.-style Punk. The great thing is that these guys know Jesus, so it is safe to listen to.

Two of the members of Fluffy are also members of Breakfast With Amy, so that explains their zaniness. So, hurry and rush out to buy this tape, before the strange-looking dog creature on the cover smiles any bigger.

--Stephen Wagers

SANCTUARY PRAISE BAND
"SANCTUARY PRAISE"

Intense

This collection of 13 right-on praise and worship tunes offers this part of the body of Christ (Christian rock 'n' rollers, headbangers, and thrashers) some music to put praise on its lips. Sounding somewhat like a Vineyard Worship album, the Sanctuary Praise Band, which includes Bob Beeman (piano), Jim LaVerde and Rod Van Beek, of Jordan (acoustic guitars), Joshua Perahia (guitar), and Glen Mancaruso (drums), puts forth a very passionate, worshipful, and acoustic-based foundation for the lyrics. Jim LaVerde did a good job producing, by getting that feel into the music that makes it apparent that the voices aren't singing to the listener, but to the Lord. Many a listener will experience the same phenomenon.

Some of the guest vocalists include: Dave Chumchal, who sings with Jim LaVerde's new band Showdown; Russell Painter, who sings for a Journey-style band called Artesia; Robin DeBasauri, who sings for Jaguar (formerly known as Joshua); and Rod Van Beek of Jordan.

Most of the songs have that casual, folk-flavored feel to 'em, making for an easy atmosphere to join along singing. The Vineyard

influence is found not only in songs like *Hold Me Lord*, but also in *The Blood Of Jesus*, written by the violet burning's Mike Pritzl.

Although there are better worship tapes available out there, this is a fine project that may open the door of worship for many a head-banger out there, who may make worship a major focus of his or her life.

--Doug Van Pelt

MANSFIELD/TURNER
"BLUES WITH A FEELIN'"

Ocean Records

This project by Darrell and longtime guitarist Eric Turner is best described as "Trimmed And Burnin' Part Two." The guitars do get electric here, like in the blistering *Nobody's Fault But Mine* (the ole' Blind Willy Johnson tune that Led Zeppelin covered 15 years ago), but the album as a whole is a genuine Blues album. There's no stompin' heavy metal goin' on, but if you want to taste the roots of metal, here it is. Interesting covers include *Stand By Me*, which is another ole Gospel song that a secular artist made a hit out of, and *People Get Ready*. Each performance on this disc smells of sweat in the studio. This music finds Darrell at home, but this is just another slice of his diverse musical pie. Let's hear ya smoke David Coverdale next, Darrell?!

--Doug Van Pelt

MAD AT THE WORLD
"BOOMERANG"

Frontline

MATW's new style is bare-bones rock--a far cry from the sampled and sequenced sounds of its beginnings. This release is less rockin' sonically than last year's *Seasons Of Love*. Acoustic guitars grace most of the album, making best sense in *All These Questions*, with cool layers of sound in the intro. A re-written version of *No More Innocence* from the band's first album is included here with the no keyboards approach. Another highlight is the long-awaited *Isn't Sex A Wonderful Thing*, which the band showcased at C-Stone two years ago.

--Doug Van Pelt

L.S.U.
"THIS IS THE HEALING"

Blonde Vinyl Records

A dark, brooding pop album that is more guitar-dominated than *"Shaded Pain."* Of exceptional merit is the tune *Not A Cuss Word*, which is about Who Jesus is: "...born of a virgin, baptized in the Jordan, tempted in the desert, healer of the leper...got crucified and rose again..." and then asks, "I'm not your cuss word am I?" Wow. Powerful, psychedelic guitars and punky vocal lines in the chorus. *Hummingbird* is another humdinger. It has an annoying operatic vocal line sung in Italian, French, and German, along with some droning by Michael. The lyrics are simply: "How beautiful is the hummingbird, how vile the lusts of man."

This is some of the coolest weird Christian music out. It's not nice music. It's loud, angry, and very alternative.

--Doug Van Pelt

KNIGHTRIOT
"BEWARE THE KNIGHT"

For some reason, there always seem to be a half dozen or so bands that, no matter what they do, just can't get that fantastic record deal. Paradox is one example, Knightriot is another. "Beware The Knight" is a great demo. They go after the Sacred Warrior style of metal ('n' there's nothing wrong with that!). All six songs on this tape are great. The standout cuts are *Bitter Field (Hell On Earth)*, and *Lucifer's Child*. The guitar work is good. The drums are great. Musicianship is top-notch.

The only complaint here is the vocals: Jeffrey James is a good vocalist, but at times he gets a little weak, like at the beginning of *In The Year 2525*, where he tries to hold the note on the word "find," but is just unable to do it.

Definitely a must-have tape. Record companies wake up! For ordering info, write: PO Box 281, Glendale CA 91209-0281.

--Jeff Lott

HOT PINK TURTLE

Rather bizarre name for a band, eh? Well, it gets even more bizarre with their music. HPT calls it Anti-Satan Disco Funk Metal. Hmmm?! The music doesn't have a solid direction, as if they wrote only small portions of songs and then slapped them together and gave them interesting names, like "Guntistha Gurden," "Banana" and "The Funky Creep." I personally liked the vocal harmonies on the beginning and end of "Guntistha Garden." Could this be the new wave of music? Once again, I say "hummm?!"

For ordering info of the tape by the group that inspired DigHayZoose, write: HPT c/o Dion Tyler, 605 Brian St, Liberty MO 64068.

--Joey Knight

LARRY PERRY

Hey, hey, hey! Here's some bluesy rockin' stuff here from Austin, Texas. *Man Of The Gospel* is way rockin'. Fans of Darrell, Glenn, and Stevie & The Saints will love this guy. Larry pens some good lyrics too. *Love Thru Me* is a good way of articulating our need for the "old man" to die, and *Broken Man* is a moving story of too many people's lives on the streets. It's good to have Larry's meaty music happenin' again.

For info, write: 7608 Loganberry, Austin TX 78745.

--Doug Van Pelt

ANDY LYON
"LYON'S SHARE"

Andy Lyon, former co-writer with Angelica's Dennis Cameron, is doing his own stuff now along the same clean melodic lines as in the past. Tunes like *Little By Little* and *Don't Give Up On Love* show an understanding of what works in commercial/melodic hard rock/pop metal: lots of skillful lead playing and great hooks for the chorus, so it stays in your brain after it's over. That means that fans of .38 Special (in their heyday) and Angelica will love this stuff. Andy shows great potential. This material is superior to most custom releases I hear, yet still has a ways to go before reaching the forementioned comparisons. A smart producer could put Andy's voice in millions of ears across the planet.

ANGELICA

KOOK

STOCK



BARREL

Lyricaly, this material is very cross-over-oriented, with moral references to girls being the chief subject...although the tune *Stay The Night* could raise an eyebrow or two.

To get your copy, send \$8 (plus \$1.50 p&h) to: PO Box 54, Amprior, Ontario, Canada K7S-3H2.

--Doug Van Pelt

WEeping PROPHEt

Some four-track recordings of straight-ahead Rock 'n' Roll and some heavy thrash as well are what's on this tape. It's an all instrumental outing that serves as an audition tape for the vocalist position the band wants to fill. The stuff obviously sounds like the 4-track limitations it possesses, but the material is pretty rockin' and has some decent direction. Nothing too outrageous to report on here, but good musicianship.

For ordering info, write: Stewart Hilton, 337 Brittain Rd, Akron OH 44305.

--Doug Van Pelt

THEOCRACY

This is one of the heftier demo tapes I've received lately of the thrash/speed genre. These musicians have a kar-runch, which they deliver at high speeds. What caught my attention are the Iron Maiden/Egyptian-styled guitar tones opening *Bell, Book, And Candle*, but what keeps it is the song quality throughout. There's some definite hooks here that keep me right with the band. These five songs (including one instrumental--*The Order*) have somewhat bad sonic levels, but the muddy mix isn't unbearable, because the band achieves a decent dynamic level of sound.

For ordering info, write: 2504 Pecan, Temple TX 76502.

--Doug Van Pelt

KING'S JUSTICE

This is one of the standout tapes from the deluge of material sent periodically. Melodic songs, talented playing, and sassy vocals mark this 3-song demo with a fresh approach. The vocal production in *Ambition* is poor enough to grate your nerves, but I think vocalist Greg Lockwood's weaknesses could be corrected in future recordings. In *Six String*, where he sings in a lower register, he sounds much better, kinda like Axl Rose. Write: 831 N West Ave, Jackson MI 49202.

--Doug Van Pelt

MORTIFICATION

"METAL MISSIONARIES" (Video)

This two-hour and thirty-minute video acts as a good history of the band Lightforce, showing the highlights and evolution that metamorphosized the band into what is today known as Mortification. As Steve Rowe introduces the video and begins telling viewers about the validity of Christian heavy metal ministry, I thought, "Oh no! This is going to be another weak attempt at re-hashing the old argument, making for boring material." As I watched Steve intelligently articulate what his band has been doing for the last several years, I heard a man after God simply share openly what was on his heart. It is a very good documentary that would

be a good tool in the hands of pastors and parents.

We get a thorough and interesting history of one of Australia's premiere Christian metal bands, including press coverage and concert footage of various stages of the band's career. Although the live footage was shot on a cheesy home video camera, the camera work was not bad at all (meaning no bouncing, out-focus clips, or shots of the drummer during a guitar solo). The sound quality is decent, although the material or the performance was not always up to snuff (especially in the early days). It is interesting to see the band playing on several large stages in front of decent crowds. It helps broaden your focus of God's mission on the earth of saving people from every nation.

The video was edited nicely, and features lots of graphics, including some animation of the menacing new logo for Mortification. The video ends with two videos from the new album: *Destroyer Beholds*, which includes much war footage superimposed under the band playing live to good effect; and *Until The End*, which has flickering flames superimposed over more live footage. Not totally innovative, but downright effective and well representative of the death metal genre.

To order this video, send an International Draft in Australian dollars for A\$39 (surface mail delivery) or A\$45 (Air mail) to: Christian Music Product, PO Box 261, Dandenong, Vic 3175, Australia.

--Doug Van Pelt

SERAI AH (Video)

"THE MAKING OF CARNIVAL WORLD"

This homemade video package shows an inside look at a band yet to make the record they're capable of. This "behind the scenes" footage shows the band having fun on the way to and inside GrandSlam Studio. Fans of the band will enjoy getting to know the guys better, while the live footage may help win some fans, by showing the guys at Metal Fest '90 doing what they do best. There's also a video clip for *Rise Up*, the band's first single.

This 30-minute video can be yours for \$12 + \$2 shipping (\$3 overseas). Send check or M.O. to: PO Box 1192, Marion IN 46952.

--Doug Van Pelt

TOM JACKSON

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This 6-tape seminar is an absolute asset, benefit, and improvement tool that every band, from Two Funky Swine to Stryper could use. Tom Jackson, who's worked with people that would make your head spin at the drop of their name, knows what he's talking about. How many bands do you know who don't spend as much time on their performance as their music, and it shows? Mr. Jackson teaches you to put serious effort into your performance and understanding how people see you.

In this series, you'll learn how to map out a show, so you can take an audience through some emotional peaks and valleys for optimum impact. You'll learn how to break up an audience into nine parts, so you can "win over" each part. You'll learn to love an audience and understand that they can pick up little attitudes you bring out

with you. You'll learn to be a servant, be original, receive applause, and move around, as well as find out what A&R people are looking for in an artist.

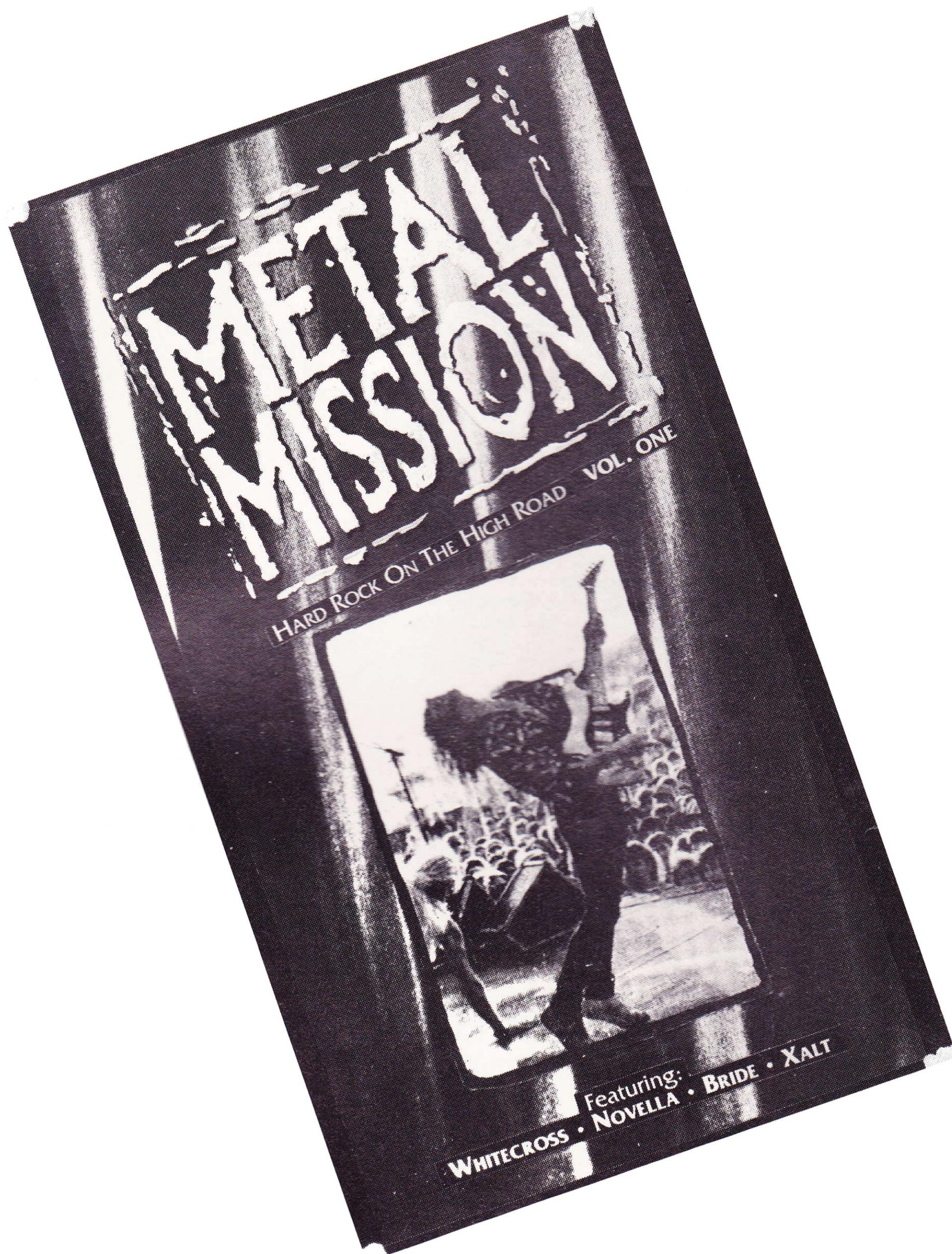
I cannot recommend this seminar on tape enough for musicians. It will help you avoid unnecessary and costly mistakes--making the price of \$50 well worth it. Send check or money order to: Tom Jackson, PO Box 6764, Burbank CA 91510.

--Doug Van Pelt

SHORT SHOTS

(One liner blurbs and mini mentions of non-metal projects. Written by Doug Van Pelt, Joey Knight, and John Wilson)

DAVID'S SECRET--"TOO GOOD FOR WORDS" (Image)--This instrumental album is very diverse and guitar dominated, but don't immediately think of Jeff Scheetz when I say that. This one, performed by former Rob Cassells Band guitarist David Hosler, features a good mixture of slide guitar, acoustic, and melodic contemplative tunes. **Dog Daze** is a really spicy track, showing David's Southern Blues Rock roots. (DV) **THE WALK--"INDIANLAND"** (Image)--Here's some cool, REM-style acoustic-based alternative rock. The production is high quality and the songs are good, take you places pieces of art. (DV) **BLACK AND WHITE WORLD** (Blonde Vinyl)--Somewhat like a mixture between Daniel Amos, scaterd-few, and R.E.M. College radio fans will eat it up. **Committed** features some passionate belting out of lyric. (DV) **LIAISON--"URGENCY"** (Frontline)--Kansas, I don't think we're in Toto anymore...but Liaison sure is. (DV) **CINDY CRUSE--"SMALL TOWN GIRL"** (Frontline)--Any of you metalheads ever see any of Janet Jackson's videos for her "Rhythm Nation" album (like *Black Cat*) and say to yourself, "Hey, this is pretty good!"? If so, you'll dig this deep groove R&B rock album, especially *Say What You Mean* and *Wonderland*. This disc smokes! (DV) **THE WALTER EUGENES** (Ocean)--Cool, arena rock a la Foreigner and Whiteheart. Lead vocalist Paul Robinette sounds like the guy who sang for Twenty/20 and sometimes Ken Tamplin. (DV) **DAVID MULLEN--"FADED BLUES"** (Myrrh)--David's sophomore album has more of a pop side to it than his Delta Blues debut, yet the rockers on the album really smoke. Guitarist Kevin Twit does some righteous wailing in *Libby*, which'll shake the bark off a tree. The rest of the album, though, sounds like a Russ Taff or Eddie DeGarmo outing. (DV) **MARK POGUE--"FORTRESS"** (Pakaderm)--Here's some American pop rock a la Richard Marx. Good pop sensibilities in songs like *Let It Go*. (DV) **JAG--"THE ONLY WORLD IN TOWN"** (Benson)--If you're into dance/rock music then you'll really enjoy Jag! Great songwriting, great production, and great musicianship to boot! I found myself not being able to sit still from the first cut, *Hands Up*, on up! Good job my friends! (JK) **THE REIGN--"BACK FROM EUPHORIA"** (Image)--Cool acoustic rock in the vein of Rick Elias. Produced by Gene Eugene. (DV) **HM**

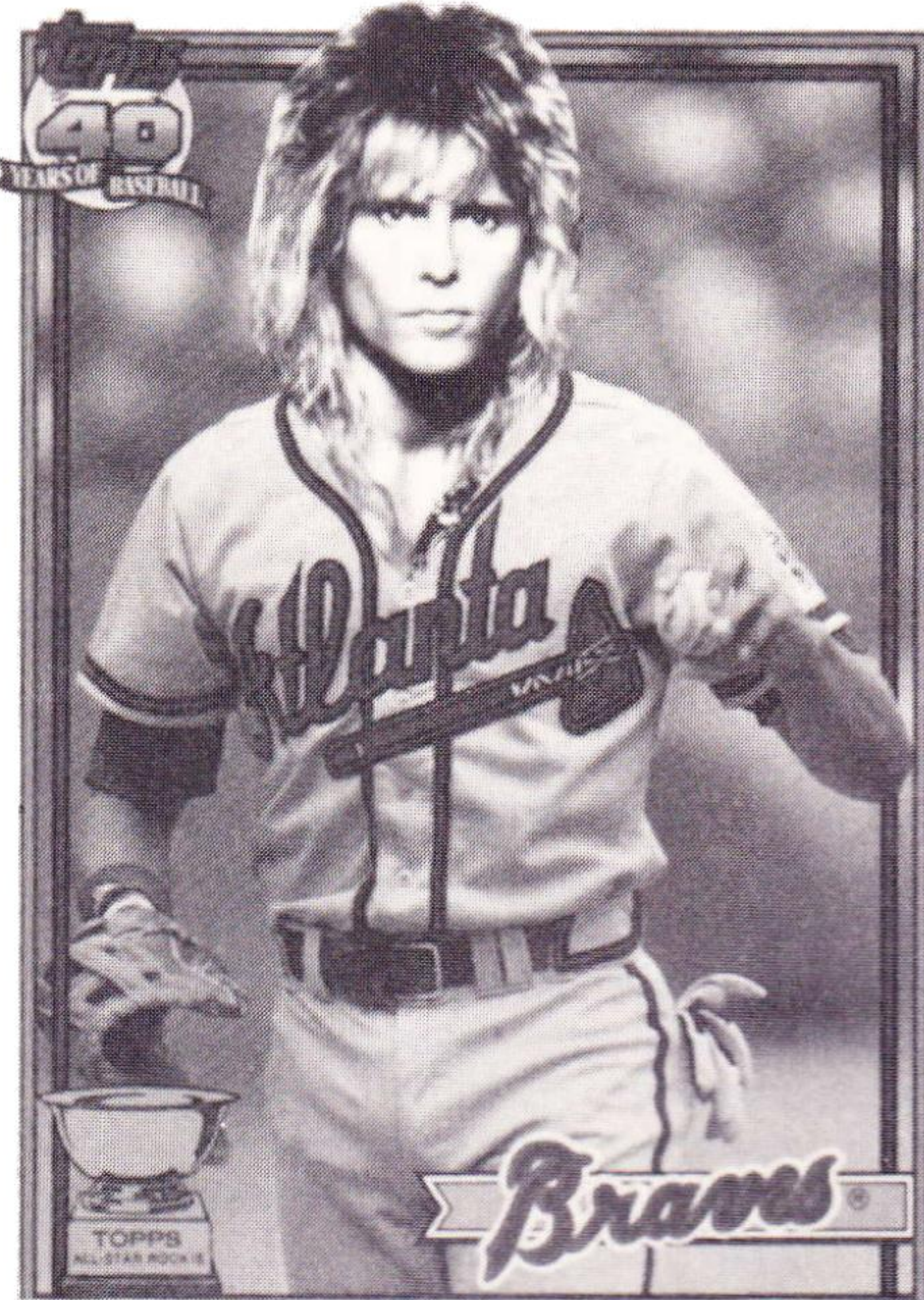


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DAVID BACH

Hey Dudes! (...and Dudettes!)

When we last left the boys in Tortured Virtue, they were still turning somersaults over the long-awaited record deal. Uncle Jake had arranged for a special meeting at the Waffle House, so they could finalize the deal. Well, the fateful day finally came, and the band donned their best rock duds, piled in Jimmy's old van, and headed out to Uncle Jake's.

After a sumptuous spread of Uncle Jake's best griddle goods, they got down to business. Uncle Jake told the guys how impressed he was with the group. As he put it, "Even though it's just a practice tape, this is the best stuff I've heard in a long time! You guys have more potential than you know!" In fact, Uncle Jake went on to explain that he had sent the Tortured Virtue tape to Sam Bovinsky at Seltzer Brothers Records (who happened to be a personal friend of Uncle Jake's). It so happened that one of Seltzer Bros. subsidiary labels--Gratis, had handled the distribution for Uncle Jake's last release, "Fabulous Earl Swing And The Dukes Of Rhythm." Anyway, Uncle Jake said that Sam Bovinsky told him that Seltzer Bros. was interested in signing up some new rock acts. The band's jaws dropped wide open when Uncle Jake said, "With great music like yours, I know we can get Seltzer Bros. to pick up your record for distribution. This could become a worldwide release!"

The boys were stunned! Seltzer Bros. was probably the biggest record company in the world! All their hard work and practice hadn't been for nothing: God was bringing 'em out of the desert, and the promised land was now in sight!

"Wh...Wha...What do we do next?" Biff managed to stammer as the other flabbergasted band members tried to conceal their happy grins. "Ah, just some technicalities," beamed Uncle Jake. "I brought a copy of my standard recording contract that all my artists sign. Take it home, read it, have each member sign it, and get it back to me A.S.A.P. Then,"

INSIDE/OUT

By David Bach

he added with a smile, "we can get you boys ready to start recording!"

During the drive home, the band eagerly scanned the contract with a flashlight in the back of the van. Biff read the contract out loud while the other guys eagerly listened. "Check it out dudes: this contract even talks about publishing."

"Publishing!" yelled Max, "Dude, I know what that is: That's the book and movie rights for our life story! Awesome!"

"Dudes!" cried Biff, "Uncle Jake wants to sign us for seven albums. He must really dig our tunes!"

"Seven albums!" said Ace. "That means we'll be able to record that three-record Opus that we've always talked about!"

"Hey guys, y'know what?" chimed Jimmy, "we gotta pray and thank God for this awesome deal! This is a total answer to prayer!" The other guys all agreed, so they prayed and thanked the Lord for sending Uncle Jake their way. As soon as they got home, they decided not to keep Uncle Jake waiting, so they quickly got out a pen and each member of Tortured Virtue signed on the dotted line...

Uncle Dave sez: "Uh-oh! Big mistake dudes!" I hate to rain on this happy parade, but I've seen this happen too many times. Even though Uncle Jake is the world's greatest dude and he even prays in tongues, our friends have just skipped a major rule: that being, business is business--even if you're working with the most awesome, Spirit-filled Christian people. Anytime there is a recording contract involved: Get a lawyer! That may sound paranoid, but I can't over-stress this point. You can handle the booking contracts for the Bible School prom yourself, but never sign anything that binds you for any period of time without legal assistance.

Let's face it: Uncle Jake didn't amass his investment capital merely on the popularity of his 30-weight pancake syrup (which also works great in your transmission). He's a businessman. Don't kid yourself and pretend you understand all the legal jargon. I've signed many a contract, only to realize much later that it was a weak deal. "Ah, but Dave," you say, "isn't a weak deal better than no deal at all?" (Sometimes it is...We'll cover this next issue) I know the thought of dealing with a lawyer can be scary (Some lawyers are scary!), but it is absolutely necessary! Find an attorney who knows entertainment law (Very important). Lawyers don't come cheap. You're gonna have to cough up some quid, but when you're talking about signing up for five years, then a few hundred bucks a year is worth it to avoid the bitterness and disappointment that can result from the misgivings of a record deal. This can hurt you musically and spiritually.

I have so many friends in bands (myself included) who are still bummed about their old record deal, because they signed a weak deal. But, lest you think that I'm baggin' on

record companies, I should point out that no one twisted our arms and made us sign. We thought we knew everything. Don't be a dope! Remember..."Humility before honor." I know that some of what I've said might make me unpopular with some record company executives, but I'm not trying to be contentious. Remember, this is a business built on the hopes and dreams of everyone involved. Here's some scriptures fer ya! See ya next issue!

"Plans fail for lack of counsel, but with many advisers they succeed." (Proverbs 15:22)

"It is not good to have zeal without knowledge, not to be hasty and miss the way." (Proverbs 19:2)

"The prudent see danger and take refuge, but the simple keep going and suffer for it." (Proverbs 27:12 NIV)

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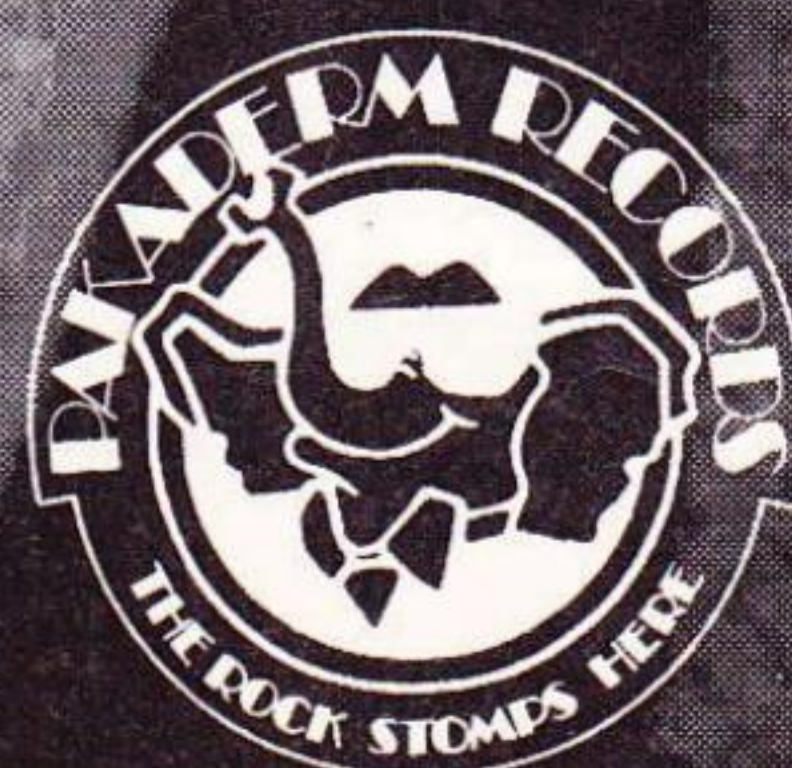
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THE CHRISTIAN AND ART and LICKS & TRICKS



Introducing the first installment of a new column that Kemper Crabb is writing, called "The Christian And The Arts." Kemper is a long-time professional musician, well-read, and one of the best choices of anyone to write this column. Hopefully you will be both challenged and inspired by this column. The body of Christ needs to read what will be said here, so pass it on (but don't copy it illegally!)

THE SPIRIT OF JUBAL: MUSIC AND THE CHURCH

Many times in my life, I've known Christians (both leaders and lay) to teach or act as if music (and/or the other Arts) were unimportant or peripheral to the real issues of the Faith, viewing it as a pleasant but unessential part of the life of a follower of Christ (and sometimes even condemning it because of the pleasure it brings). Is this what God thinks? What does the Bible say concerning the place of music in our lives?

Let us look at the first explicit mention of music in Scripture. Genesis 4:20-22 reads, "And Adah bare Jabal: he was the father of such as dwell in tents, and of such as have cattle. And his brother's name was Jubal: he was the father of all such as handle the harp and flute. And Zillah, she also bare Tubal-cain, an instructor of every craftsman in brass

and iron..." This is very early in mankind's history, and here we see God providing the beginnings of livestock-raising (through Jabal), technology (through Tubal-cain), and music as a craft (through Jubal) all at the same time, and this bears eloquent important to mankind. Men need not only to eat and to have tools, but to take part in artistic expression through music, as well.

This truth is borne out in the rest of God's Word, since huge portions of the Divinely-inspired and inerrant Scriptures (II Tim. 3:16, II Peter 1:20-21) are songs, testifying that God prepared musicians among His people so that He might utilize their talents to reveal Himself to us. Consider these examples (and their authors): The Psalms (David, Asaph, and Solomon); Ecclesiastes and the Song of Solomon (Solomon); the Song of Moses (Exodus 15:1-21); and of Deborah and Barak (Judges 5:1-31); portions of the Prophets Great and Minor; in the New Testament, the worship in Revelation is replete with songs of praise; many scholars believe (with excellent reason) that John 1:1-18; Eph. 5:14; and Phil. 2:6-11 are quotations by John and Paul of hymns or chants of the Earliest Church (there are others, too).

Paul and Silas, in prison at Philippi, spent the night hours "praying and singing hymns to God" (Acts 16:25). Paul accepts the right of each worshipper to propose a hymn (1 Cor. 14:13-17, 26) and sang both with his spirit and his mind (1 Cor. 14:15). Very importantly, Jesus sang with His disciples at the Last Supper (Mt. 26:30; Mk. 14:26). Finally, we are commanded by God to sing; it is a Christian duty (Ps. 81:1; 95:1; Eph. 5:19; Col. 3:16; Jas. 5:13; and many others).

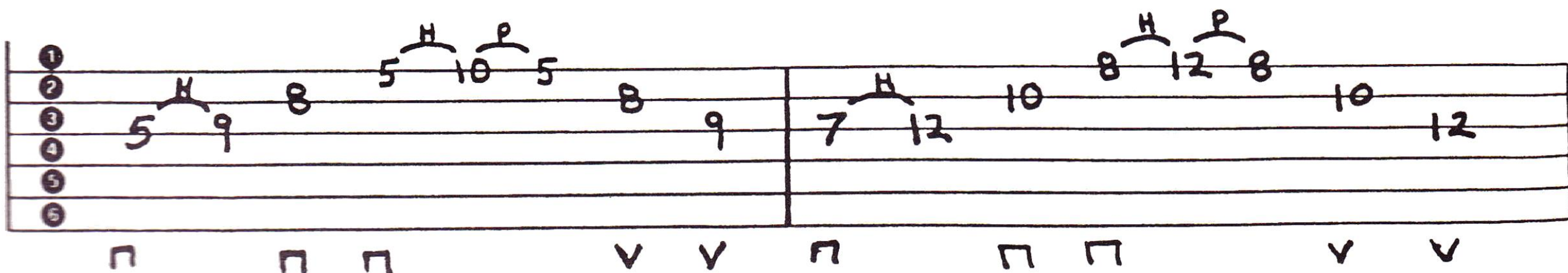
Rather than peripheral or unimportant to the Faith of Jesus, it seems to me that Scripture shows music (and thus musicians) as vital to the well-being of the Church and, because of that, to the well-being of the world (since the world's only hope is the Gospel preached by the Church to Christ's Glory). There must be songs of worship and praise, testimony and evangelism, and even songs that set forth the true Glory of God in love relationships, politics, etc., for the Church (and through Her, the world) to be fulfilled. Let us arise, then, fellow sons and daughters of Jubal, and make music to God's Glory.

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Being a guitar instructor for many years has given me the opportunity to hear countless problems that new players face. One of the most popular complaints from neophyte guitarists who are working their way through the minor pentatonic scales is; "Everything I play sounds like a bad Blues lick." Now, this is not a problem for players aspiring to become Blues legends (because they know their bad Blues licks will turn into great Blues licks), but for the young virtuoso shredhead to be, the "bad Blues lick syndrome" can be the mark of death! I'm exaggerating of course, but a lot of players do tend to blame the minor pentatonic scale itself for their dilemma and feel the only way to break out of this is to learn a bunch of new bizarre sounding scales... Au contraire Mon fraire. It's not the scales themselves, but rather the method in which you play them.

The licks below fall into what I call the semi-terrifying category. There is some stretching and sweep picking involved, but all the notes fall within the A minor pentatonic framework. Hopefully, these licks will give you some new ideas to make the minor pentatonics a little more exciting while you're waiting for your bad Blues licks to turn into the crushing, monstrous, killer Blues licks we all know they soon will be! **HM**



METAL RADIO CHART

Here are the TOP 20 METAL SINGLES (reprinted courtesy The CCM Update) as of July 29th:

- 1 No Second Chances
Whitecross
- 2 Break This Jail
Jet Circus
- 3 Man In Black
One Bad Pig
- 4 Slay The Wicked
Deliverance
- 5 Do We Just Surrender
Novella
- 6 Same Ol' Sinner
Bride
- 7 Power Of Love
Guardian
- 8 Little Secrets
Sacred Warrior
- 9 Time & Time Again
Angelica
- 10 Somnambulism
Tourniquet
- 11 Lasting Love
Ransom
- 12 Point Of No Return
Detritus
- 13 Troubled Times
Bride
- 14 Re-Reactionary
Fluffy
- 15 City Of Anger
Mad At The World
- 16 Devastating Daydream
Seraiah
- 17 Broken Chromosomes
Tourniquet
- 18 Neo-Neo
Jeff Scheetz
- 19 Straight Between The Eyes
Ken Tamplin
- 20 Stop The Madness
Believer

ROCK/METAL SALES CHART

Here is a sales chart compiled from four different reporters: Family Christian Bookstores (which represents 128 stores); The Inner Court in San Antonio, Texas; Daystar in Marlton, New Jersey; and True Tunes (and mail-order) in Wheaton, Illinois. It includes the sales of rock and metal for the months of April and May. If you're wondering why Detritus sometimes appears to out-sell Petra, it's because I'm asking my reporters to report rock/metal sales, and some reporters take out the softer acts, like Margaret Becker or Petra, and some don't. Until more stores report, and the reporting gets a little more standardized, you'll see some statistical inaccuracies in this sales chart. What you have now, though, is a definite feel or "vibe" of what's selling.

- 1 "Fire And Love"
Guardian
- 2 "Perpetual Defiance"
Detritus
- 3 "Simple House"
Margaret Becker

- 4 "Sanity Obscure"
Believer
- 5 "Power House"
Whiteheart
- 6 "Beyond Belief"
Petra
- 7 "Within Reach"
Rick Cua
- 8 "Waiting"
Fighter
- 9 "Urgency"
Liaison
- 10 "Stop The Bleeding"
Tourniquet
- 11 "One Big Sky"
Novella
- 12 "Petra Praise"
Petra
- 13 "An Axe To Grind"
Ken Tamplin & Friends
- 14 "Weapons Of Our Warfare"
Deliverance
- 15 "War And Remembrance"
Petra
- 16 "Petra Means Rock"
Petra
- 17 "The Crucified"
The Crucified
- 18 "The River"
Allies
- 19 "This Means War"
Petra
- 20 "Psycho Surgery"
Tourniquet
- 21 "Destruction Comes"
Vengeance Rising
- 22 "Walkin' In Faith"
Angelica
- 23 "Go To The Top"
Degarmo & Key
- 24 "Way To My Heart"
Rachel, Rachel
- 25 "Pure And Simple"
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* **ATTENTION BANDS:** You've seen my tee shirts, and you've seen the logos that I've done for **BRIDE, RECON, DIVINE RIGHT, HOLY DANGER**, etc. I am available to create your logo, tape/disc cover, tee shirts, or promotional material, and give them the professional look they deserve! You can contact me at: **MIKE BENNETT GRAPHICS**, 20 Cornwall Drive, Windsor Locks CT 06096.

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* **Band members needed** for hard rock/metal band. Call **Chuck** (708) 749-9750 or send demo (include phone #) to: **RR 2, Box 122, Bourbonnais IL 60414.** Must be a strong Christian (under 20).

* **Avoid The Void:** A magazine focusing on today's hottest deathcore/doom bands. First issue features **Crucified, Red Ink, and Living Sacrifice.** Sample: \$2.00 (Overseas \$4.00). Subscriptions: \$12.00 (Overseas \$18.00) for 6 issues. Checks payable to: **Jason Catizone**. Send to: 1059 Raven Dr, Pittsburgh PA 15243, (412) 279-3307.

* **Christian Thrash/Hardcore Radio Programme.** It was Thursday, May 2nd, 1991 in Kempsey, Australia, when a school kid took out of his bag a sawn-off shotgun and committed suicide in front of his classmates while listening to Metallica. These kids can be reached. Bands, please send demos to: **Adam Foster, Hastings FM Radio**, PO Box 1191, Port Macquarie, NSW 2444 Australia.

* **DANNY TALLAKSON & BRIAN HOWARD** (formerly of **Final Warning** - featured on "Underground Metal 2") are looking for recruits for new project. Any bass, drums, and/or guitarist interested write to: 1132-158th Place SE #E208, Mill Creek WA 98012.

* **Christian metal musicians** needed by British guitarist/songwriter with management/record company interest. Committed Christians and good musicians only. Send tape/photo & info to: c/o **Brad 3 Codmore Crescent**, Chesham, Bucks, England HP5 3LX, or telephone 0494-771047 24 hr.

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God--we know so little about Him... Those who say they know all there is to know about God are deceiving themselves. Einstein, as he kept discovering more and more about this awesome universe, became more and more aware of how little he knew--of how much more there was to know. So it is with God. His qualities, strength and character are so vast and great that it will take an eternity just to begin knowing all there is to know about Him.

The Bible, although a story about God's plan and heart for buying mankind back to Himself, is also a written revelation of Who He is. His Word is a rich treasure that tells us a great deal about Himself and, ironically enough, tells us quite a bit about ourselves as well.

Enoch is a man in the Bible that was described as one "who walked with God." (Genesis 5:24) To earn a reputation like that, he must've talked with God all the time, which gives us insight on how we might know God better--prayer. Communication is the key to making any relationship grow and deepen. The place to start is: being honest with God, talking to Him, and expecting to hear Him speak to you.

Anyone can talk to God. It just requires the faith to believe He's there. It's possible for anyone to have some semblance of a relationship with God, but unless that person has found a way to be forgiven of sin, he or she will be sentenced to hell for eternity on the day of judgement. The worst part about hell will be that one will have seen

God physically and then be forced to depart from Him for all eternity. If that's not bad enough, hell itself will be thrown into the lake of fire--the second and final death. (Revelation 20:14)

The good news is that Jesus became a high priest for us. He mediated with God on our behalf. To pay the penalty for our sins, Jesus sacrificed Himself upon the altar of the cross. He gave up His life and His own blood poured on the ground. This sacrifice is unlike the former sacrifices of bulls, lambs, and doves, which was only a shadow of the true purchase or covenant of forgiveness that was to come with Jesus. This sacrifice of Jesus pays for the forgiveness of all our sins. All our hatred, lust, greed, rebellion, and every other transgression of the law is dealt with in a permanent way.

This forgiveness of our sins allows us a real relationship with God. Now we can not only know about Him, but we can know Him personally, because He will accept us as His own people, His own children. Even though we all, like sheep, have gone astray and sold ourselves into a slavery of bondage to sin, God has paid our ransom, so we can really know Him as He is. Imagine that, having a loving relationship with the Creator of the universe! It sounds so simple and too wonderful to be true! It is simple. It is wonderful, and it is true. It's free, and it's only a prayer away. Believe it. **HM**

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